

SYMBOLISM

THE PHILOSOPHICAL RESEARCH SOCIETY

Manly P. Hall

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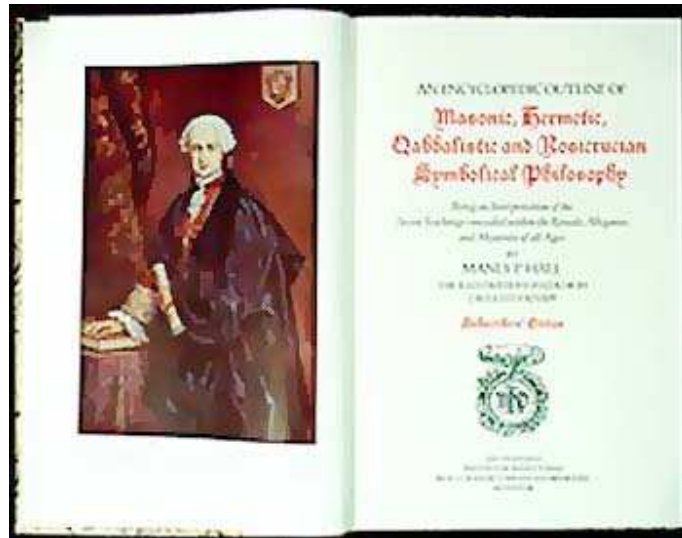
P.R.S. is a *nonprofit organization* founded in 1934 by **Manly Palmer Hall** for the purpose of providing thoughtful persons rare access to the depth and breadth of the world's wisdom literature. The Society is entirely free from doctrinal, political, or ecclesiastical control and therefore provides a learning environment sheltered from any interest intending to coerce or convert. The Society's University and programs make a harmonious personal integration of religion, philosophy, and the science of psychology possible.

The goal of this institution is to enable the individual to develop a mature philosophy of life in association with a diverse and stimulating community of others, each dedicated to understanding and appreciating their unique possibilities in the unfolding universal pattern.



THE P.R.S. PUBLISHING BOOK CATALOG

The works produced by **PRS**, most of which are written by **Manly P. Hall**, probe the life mysteries and spiritual issues about which every inquisitive individual is concerned. Whether you are interested in creating a personal library penetrating philosophical insights or just beginning your own personal search for enlightenment, you will find the works featured here valuable steps as you pass on through the "gates of wisdom" to the greater world around you.



OUR RELATIONSHIP WITH OUR FOUNDER

Manly P. Hall was a seeker and lover of wisdom, the very definition of a philosopher. He had the courage and the raw intellectual energy to look for wisdom in places most men had long since forgotten about, or never knew existed. He lived in an era when most Americans did not look toward other cultures and traditions, without looking down. Yet during such times, Manly P. Hall spoke, and wrote extensively, of the wisdom found in all ancient traditions. In an age when serious study of "other religions" was anathema to most, Manly found deep cross-cultural threads and revealed many interconnected roots of modern religious expression. Neither Guru nor Saint, he made no claim of perfection, far from it; but his work is exceedingly rare in its grand scope, detail and synthesis. He embraced the wisdom of every tradition, and, with a fluid command of their obscure and complex contents, worked to express their unifying truths. His legacy is over 200 printed volumes, 8000 lectures, a hand picked library which is one of the finest in the field, and a Society and University that continue in his spirit of universal exploration and learning.

"Hence the disciple of the Ancient Wisdom is taught to realize that man is not essentially a personality, but a spirit."—Manly P. Hall



Manly P. Hall's greatest legacy, the **PRS Library**, houses some of the rarest collections in consciousness studies, psychology, eastern & western religions, mysticism, metaphysics, classical and modern philosophy. The primary aim of the Library is to provide researchers and students with hard-to-find materials. The Library also supports the

University of Philosophical Research through the development and maintenance of its large local collection.

Virtually unique in the United States as a wisdom literature resource, the PRS Library houses an impressive collection of more than 30,000 items—books, manuscripts, periodicals & other items devoted to art, astrology, comparative religion, ancient & modern philosophy, psychology, science and related subjects, including many rare original editions from the *15th* to the *18th centuries*.

THE P.R.S. GALLERY

"To learn is to live, to study is to grow, and growth is the measurement of life. The mind must be taught to think, the heart to feel, and the hands to labor. When these have been educated to their highest point, then is the time to offer them to the service of their fellowman, not before." —MPH

Within these pages the visitor will find a wealth of symbolic art compiled from the many rare and esoteric manuscripts and books that are part of the PRS Library. Many of these diagrams were used by Manly P. Hall to illustrate ***The Secret Teachings of All Ages***.

Be sure to visit the **Indian** and **Persian** Galleries, featuring color reproductions of rare 17th and 18th century Persian illuminated manuscripts, the illustrated Indic Manuscript leaves of the *Mt. Abu Rajputa na* (Late 17th to 18th century) and other Rajput and Moghul style illustrations.

Alchemy & Magic	Astrology
Christian Symbols	Classical Myth & Mysteries
Egyptian Mysteries	Esoteric Science & Mathematics
Francis Bacon's Ciphers	Indian Art & Manuscripts

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Art & Manuscripts**

Kabbalah

Masonic Symbols

**Rosicrucian
Symbols**

Gallery of Alchemy & Magic

The Death of Simon the Magician

From The Nuremberg Chronicle

Simon Magus, having called upon the Spirits of the Air, is here shown being picked up by the demons. St. Peter demands that the evil genii release their hold upon the magician. The demons are forced to comply and Simon Magus is killed by the fall. MPH



Hermes Mercurius Trismegistus

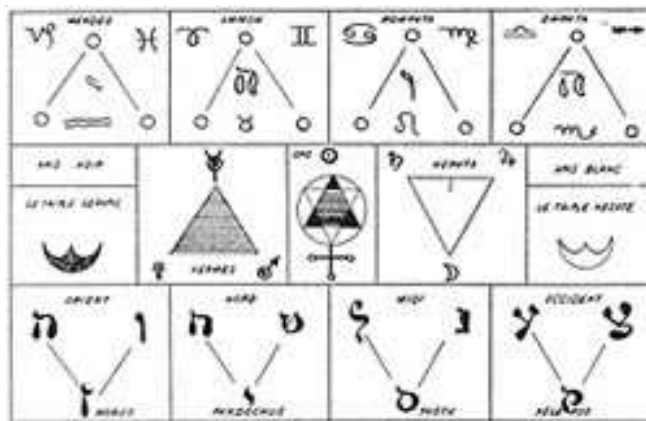
From Historia Deorum Fatidicorum

Master of all arts and sciences, perfect in all crafts, Ruler of the Three Worlds, Scribe of the Gods, and Keeper of the Books of Life, Thoth Hermes Trismegistus—the Three Times Greatest, the "First Intelligencer" —was regarded by the ancient Egyptians as the embodiment of the Universal Mind. While in all probability there actually existed a great sage and educator by the name of Hermes, it is impossible to extricate the historical man from the mass of legendary accounts which attempt to identify him with the Cosmic Principle of Thought. MPH.

Chart showing the Relationship between the Human Body and the Exterior Universe

From Kircher's *OEdipus Aegyptiacus*

The ornamental border contains groups of names of animal, mineral, and vegetable substances. Their relationship to corresponding parts of the human body is shown by the dotted lines. The words in capital letters on the dotted lines indicate to what corporeal member, organ, or disease, the herb or other substance is related. The favorable positions in relation to the time of year are shown by the signs of the zodiac, each house of which is divided by crosses into its three decans. This influence is further emphasized by the series of planetary signs placed on either side of the figure. MPH



Levi's Key to the Bembine Tablet

From Levi's *History of Magic*

"The Isiac Tablet," writes Levi, "is a Key to the Ancient Book of Thoth, which has survived to some extent the lapse of centuries and is pictured to us in the still comparatively ancient set of Tarocchi Cards.

To him the Book of Thoth was a résumé of the esoteric learning of the Egyptians, after the decadence of their civilization, this lore became crystallized in an hieroglyphic form as the Tarot; this Tarot having become partially or entirely forgotten or misunderstood, is pictured symbols fell into the hands of the sham diviners, and of the providers of the public amusement by games of Cards. The modern Tarot, or Tarocchi pack of cards consists of 78 cards of which 22 form a special group of trumps, of pictorial design: the remaining 56 are composed of four suits of 10 numerals and four court cards, King, Queen, Knight and Knave or Valet; the suits are Swords (Militaryism), Cups (Sacerdocy), Clubs or Wands (Agriculture), and Shekels or Coins (Commerce), answering respectively to our Spades, Hearts, Clubs and Diamonds. Our purpose is with the 22 trumps, these form the special characteristic of the pack and are the lineal descendants of the Hieroglyphics of the Tarot. These 22 correspond to the letters of the Hebrew and other sacred alphabets, which fall naturally into three classes of a Trio of Mothers, and Heptad of doubles, and a duodecad of simple letters. They are also considered as a triad of Heptads and one apart, a system of Initiation and an Uninitiate."



The Divine Tree in Man (obverse)

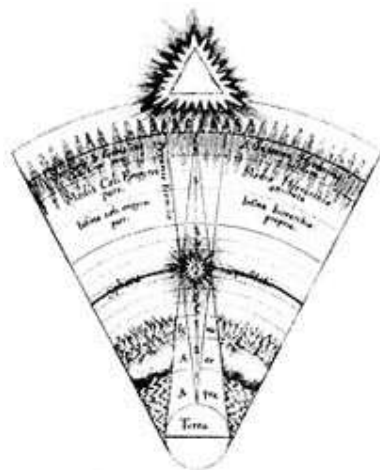
From Law's *Figures of Jakob Böhme*

A tree with its roots in the heart rises from the Mirror of the Deity through the Sphere of Understanding to branch forth in the Sphere of the Senses. The roots and trunk of this tree represent the divine nature of man and may be called his spirituality; the branches of the tree are the separate parts of the divine constitution and may be likened to the individuality; and the leaves—because of their ephemeral nature—correspond to the personality, which partakes of none of the permanence of its divine source. MPH

The Divine Tree in Man (reverse)

From Law's *Figures of Jakob Böhme*

Just as the diagram representing the front view of man illustrates his divine principles in their regenerated state, so the back view of the same figure sets forth the inferior, or "night," condition of the soul. From the sphere of the Astral Mind a line ascends through the Sphere of Reason into that of the Senses. The Spheres of the Astral Mind and of the Senses are filled with stars to signify the nocturnal condition of their natures. In the sphere of reason, the superior and the inferior are reconciled, Reason in the mortal man corresponding to Illumined Understanding in the spiritual man. MPH



The Consonances of the Mundane Monochord

From Fludd's *De Musica Mundana*

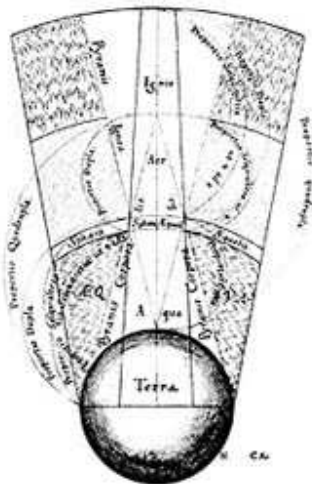
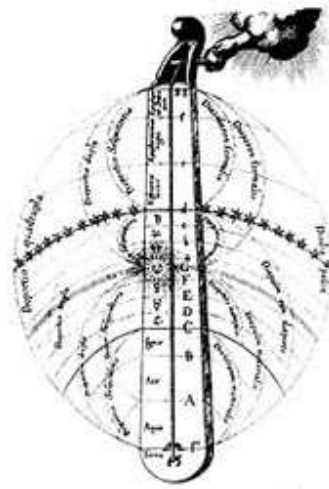
This diagrammatic sector represents the major gradations of energy and substance between elemental earth and absolute unconditioned force. Beginning with the superior, the fifteen graduated spheres descend in the following order: Limitless and Eternal Life; the superior, the middle, and the inferior Empyrean; the seven planets; and the four elements. Energy is symbolized by Fludd as a pyramid with its base upon the concave surface of the superior Empyrean, and substance as another pyramid with its base upon the convex surface of the sphere (not planet) of earth. These pyramids demonstrate the relative proportions of energy and substance entering into the composition of the fifteen planes of being. It will be noted that the ascending pyramid of substance touches but does

not pierce the fifteenth sphere—that of Limitless and Eternal Life. Likewise, the descending pyramid of energy touches but does not pierce the first sphere—the grossest condition of substance. The plane of the sun is denominated by the sphere of equality, for here neither energy nor substance predominates. The mundane monochord consists of a hypothetical string stretched from the base of the pyramid of energy to the base of the pyramid of substance. MPH

The Mundane Monochord with its Proportions and Intervals

From Fludd's *De Musica Mundana*

In this chart is set forth a summary of Fludd's theory of universal music. The interval between the element of earth and the highest heaven is considered as a double octave, thus showing the two extremes of existence to be in disdiapason harmony. It is significant that the highest heaven, the sun, and the earth have the same tone, the difference being in pitch. The sun is the lower octave of the highest heaven and the earth the lower octave of the sun. The lower octave (F to G) comprises that part of the universe in which substance predominates over energy. Its harmonies, therefore, are more gross than those of the higher octave (G to g) wherein energy predominates over substance. "If struck in the more spiritual part," writes Fludd, "the monochord will give eternal life; if in the more material part, transitory life." It will be noted that certain elements, planets, and celestial spheres sustain a harmonic ratio to each other. Fludd advances this as a key to the sympathies and antipathies existing between the various departments of Nature. MPH



The Theory of Elemental Music

From Fludd's *De Musica Mundana*

In this diagram two interpenetrating pyramids are again employed, one of which represents fire and the other earth. It is demonstrated according to the law of elemental harmony that fire does not enter into the composition of earth nor earth into the composition of fire. The figures on the chart disclose the harmonic relationships existing between the four primary elements according to both Fludd and the Pythagoreans. Earth consists of four parts of its own nature; water of three parts of earth and one part of fire. The sphere of equality is a hypothetical point where there is an equilibrium of two parts of earth and two parts of fire. Air is composed of three parts of fire and one part of earth; fire, of four parts of its own nature. Thus earth and water bear to each other the ratio of 4 to 3, or the diatessaron harmony, and water and the sphere of equality the ratio of 3 to 2, or the diapente harmony. Fire and air also bear to each other the ratio of 4 to 3, or the diatessaron harmony, and air and the sphere of equality the ratio of 3 to 2, or the diapente

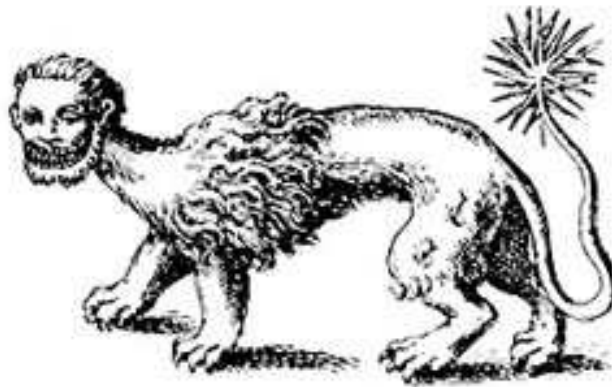
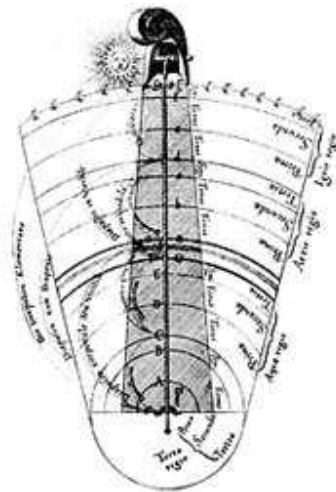
harmony. As the sum of a diatessaron and a diapente equals a diapason, or octave, it is evident that both the sphere of fire and the sphere of earth are in diapason harmony with the sphere of equality, and also that fire and earth are in disdiapason harmony with each other.

MPH

The Four Elements and their Consonantal Intervals

From Fludd's *De Musica Mundana*

In this diagram Fludd has divided each of the four primary elements into three subdivisions. The first division of each element is the grossest, partaking somewhat of the substance directly inferior to itself (except in the case of the earth, which has no state inferior to itself). The second division consists of the element in its relatively pure state, while the third division is that condition wherein the element partakes somewhat of the substance immediately superior to itself. For example, the lowest division of the element of water is sedimentary, as it contains earth substance in solution; the second division represents water in its most common state—salty—as in the case of the ocean; and the third division is water in its purest state—free from salt. The harmonic interval assigned to the lowest division of each element is one tone, to the central division also a tone, but to the higher division a half-tone because it partakes of the division immediately above it. Fludd emphasizes the fact that as the elements ascend in series of two and a half tones, the diatessaron is the dominating harmonic interval of the elements. MPH



The Mantichora

From Redgrove's *Bygone Beliefs*

The most remarkable of allegorical creatures was the mantichora, which Ctesias describes as having a flame-colored body, lionlike in shape, three rows of teeth, a human head and ears, blue eyes, a tail ending in a series of spikes and stings, thorny and scorpionlike, and a voice which sounded like the blare of trumpets. This synthetic quadruped ambled into mediaeval works on natural history, but, though seriously considered, had never been seen, because it inhabited inaccessible regions and consequently was difficult to locate. MPH



The Scorpion Talisman

From Paracelsus' *Archidoxes Magicae*

The scorpion often appears upon the talismans and charms of the Middle Ages. This hieroglyphic Arachnida was supposed to have the power of curing disease. The scorpion shown

above was composed of several metals, and was made under certain planetary configurations. Paracelsus advised that it be worn by those suffering from any derangement of the reproductive system. MPH



The Sunflower

From Kircher's *Magnetica Opus Tripartitum*

The above diagram illustrates a curious experiment in plant magnetism reproduced with several other experiments in Athanasius Kircher's rare volume on magnetism. Several plants were sacred to the ancient Egyptians, Greeks, and Hindus because of the peculiar effect which the sun exerted over them. As it is difficult for man to look upon the face of the sun without being blinded by the light, those plants which turned and deliberately faced the solar orb were considered typical of very highly advanced souls. Since the sun was regarded as the personification of the Supreme Deity, those forms of life over which it exercised marked influence were venerated as being sacred to Divinity. The sunflower, because of its plainly perceptible affinity for the sun, was given high rank among sacred plants. MPH



The Tree of Alchemy

From *Musaeum Hermeticum Reformatum et Amplificatum*

The alchemists were wont to symbolize their metals by means of a tree, to indicate that all seven were branches dependent upon the single trunk of solar life. As the Seven Spirits depend upon God and are branches of a tree of which He is the root, trunk, and the spiritual earth from which the root derives its nourishment, so the single trunk of divine life and power nourishes all the multitudinous forms of which the universe is composed.

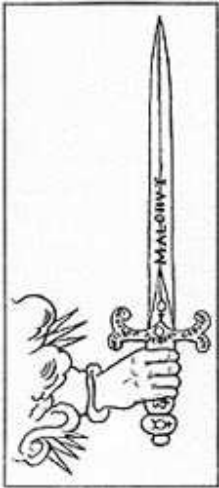
In *Gloria Mundi*, from which the above illustration is reproduced, there is contained an important thought concerning the plantlike growth of metals: "All animals, trees, herbs, stones, metals, and minerals grow and attain to perfection, without being necessarily touched by any human hand: for the seed is raised up from the ground, puts forth flowers, and bears fruit, simply through the agency of natural influences. As it is with plants, so it is with metals. While they lie in the heart of the earth, in their natural ore, they grow and are developed, day by day, through the influence of the four elements: their fire is the splendor of the Sun and Moon; the earth conceives in her womb the splendor of the Sun, and by it the seeds of the metals are well and equally warmed, just like the grain in the fields. ...For as each tree of the field has its own peculiar shape, appearance, and fruit, so each mountain bears its own particular ore; those stones and that earth being the soil in which the metals grow."

Baphomet, the Goat of Mendes

From Levi's *Transcendental Magic*

The practice of magic—either white or black—depends upon the ability of the adept to control the universal life force—that which Eliphas Levi calls the great magical agent or the astral light. By the manipulation of this fluidic essence the phenomena of transcendentalism are produced. The famous hermaphroditic Goat of Mendes was a composite creature formulated to symbolize this astral light. It is identical with Baphomet, the mystic *pantheos* of those disciples of ceremonial magic, the Templars, who probably obtained it from the Arabians.

MPH



A Magical Sword

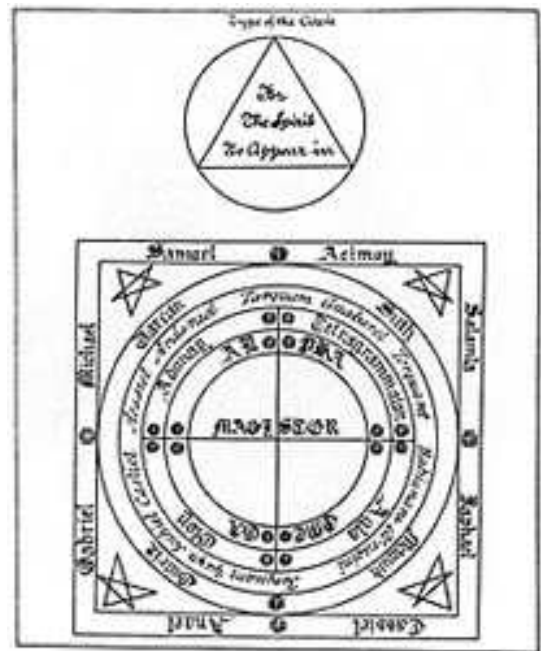
From Levi's *The Magical Ritual*

Eliphas Levi describes the preparation of a magical sword in substance as follows: The steel blade should be forged in the hour of Mars, with new tools. The pommel should be of hollow silver containing quicksilver, and the symbols of Mercury and the moon and the signatures of Gabriel and Samael should be engraved upon it. The hilt should be encased with tin, with the symbol of Jupiter and the signature of Michael engraved upon it. A copper triangle should extend from the hilt along the blade a short distance on each side: These should bear the symbols of Mercury and Venus. Five Sephiroth should be engraved upon the handle, as shown. The blade itself should have the word "Malchut" upon one side and "Quis ut Deus" upon the other. The sword should be consecrated on Sunday. MPH

A Magic Circle

From *The Complete Book of Magic Science* (unpublished)

The above figure is a complete and faithful representation of a magic circle as designed by mediaeval conjurers for the invocation of spirits. The magician accompanied by his assistant takes his place at the point formed by the crossing of the central lines marked **MAGISTER**. The words about the circle are the names of the invisible intelligences, and the small crosses mark points at which certain prayers and invocations are recited. The small circle outside is prepared for the spirit to be invoked, and while in use has the signature of the desired intelligence traced within the triangle. *MPH*



The Pentagon

From Levi's *Transcendental Magic*

The pentagram is the figure of the microcosm—the magical formula of man. It is the one rising out of the four—the human soul rising from the bondage of the animal nature. It is the true light—the "Star of the morning." It marks the location of five mysterious centers of force, the awakening of which is the supreme secret of white magic. MPH

Form of Bond of Spirits Given in 1573.

I, **Sathiel**, ministering Spirit and messenger of the presiding and ruling Spirit of Jupiter, appointed therrunto by the Creator of all things visible and invisible, be stout, prompt, and plight my faith and troth unto thee in the present and before the great **now** and the whole company and host of Heaven, and by all the Holy Names of God be stout and bind myself unto thee by all the contents of God's Sacred Writ, by the Incarnation, Death, and Passion, by the Resurrection and glorious Ascension of J.C. by all the holy Sacraments, by the Mercy of God, by the Glory of Japs of Heaven, by the forgiveness of sin and hope of eternal salvation, by the Great Day of Doom, by all Angels, Archangels, Seraphim, Cherubim, Dominions, Thrones, Principalties, Powers, and Virtues, and all the other blessed and glorious company of Heaven, by all the constellations of Heaven, and by all the several Powers and Virtues, above mentioned, and by whatsoever else is holy or blessing, be I stout, prompt, and true unto thee that I will appear, come, and haste unto thee and at all times and places and in all hours, days, and minutes, from this time forth unto the life's end wheresoever thou shalt call me by my name or by my office, and I will come unto thee in what form thou shalt desire, either visibly or invisibly, and will answer all thy desires and give testimony thereof and let all the powers of Heaven witness it.

I here becometh subscrited my hand and confirm my seal and character unto thee. Amen.



Form of Pact with the Spirit of Jupiter

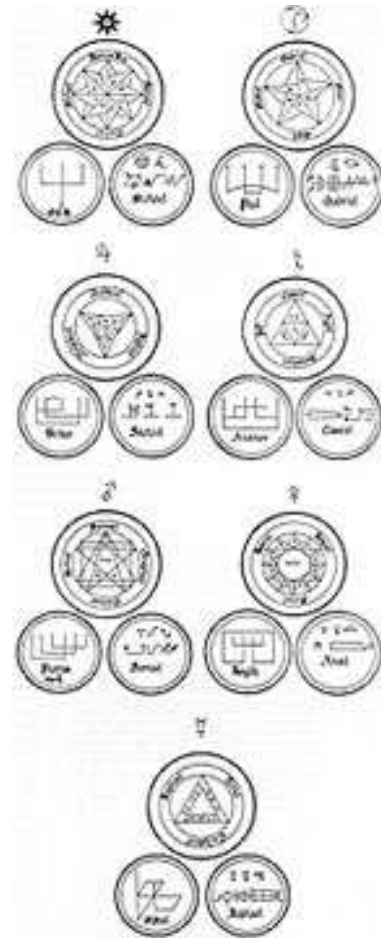
From *The Complete Book of Magic Science*

"The aforesaid Bond of Spirits, together with the seal and character of the planetary angel, must be written on virgin parchment and laid before the Spirit [for signature] when he appears; at that time the invocant must not lose confidence but be patient, firm, bold, and persevering, and take care that he asks nor requires nothing of the Spirit but with a view to the glory of God and the well-being of his fellow creatures. Having obtained his desires of the Spirit, the invocant may license him to depart." *MPH*

The Pentacles of the Seven Planets and the Seals and Characters of the Planetary Angels

From a mediaeval *Book of Spirits* (unpublished)

The seven large circles are the pentacles of the planets, while the two small circles under each contain the seal and the character of the controlling intelligence of the planet. *MPH*





A Salamander, According to Paracelsus

From Paracelsus' *Auslegung von 30 Magischen Figuren*

The Egyptians, Chaldeans, and Persians often mistook the salamanders for gods, because of their radiant splendor and great power. The Greeks, following the example of earlier nations, deified the fire spirits and in their honor kept incense and altar fires burning perpetually. MPH

Conventional Gnomes

From Gjellerup's *Den AEldre Eddas Gudesange*

The type of gnome most frequently seen is the brownie, or elf, a mischievous and grotesque little creature from twelve to eighteen inches high, usually dressed in green or russet brown. Most of them appear as very aged, often with long white beards, and their figures are inclined to rotundity. They can be seen scampering out of holes in the stumps of trees and sometimes they vanish by actually dissolving into the tree itself. MPH





A Mermaid

From Lycosthenes' *Prodigiorum ac Ostentorum Chronicon*

Probably the most famous of the undines were the mythological mermaids, with which early mariners peopled the Seven Seas. Belief in the existence of these creatures, the upper half of their bodies human in form and the lower half fishlike, may have been inspired by flocks of penguins seen at a great distance, or possibly seals. In mediaeval descriptions of the mermaids, it was also stated that their hair was green like seaweed and that they wore wreaths twisted from the blossoms of subaqueous plants and sea anemones. MPH



A Sylph

From sketch by Howard Wookey

The sylphs were volatile, changeable entities, passing to and fro with the rapidity of lightning. They work through the gases and ethers of the earth and are kindly disposed toward human beings. They are nearly always represented as winged, sometimes as tiny cherubs and at other times as delicate fairies. MPH



The Phoenix on its Nest of Flames

From Lycosthenes' *Prodigiorum ac Ostentorum Chronicon*

The phoenix is the most celebrated of all the symbolic creatures fabricated by the ancient Mysteries for the purpose of concealing the great truths of esoteric philosophy. Though modern scholars of natural history declare the existence of the phoenix to be purely mythical, Pliny describes the capture of one of these birds and its exhibition in the Roman Forum during the reign of the Emperor Claudius. MPH

De
LAPIDE PHILOSOPHICO
PERBREVE OPUSCULUM,
QUOD AB IGNOTO ALIQUO GERMANICO Philosopho, pene ante ducentos annos, conscriptum & LIBER ALZE conceptum fuit, nunc vero in lucem editum.



FRANCOFURTI
Apud HERMANNUM & SANDE

Anno MDC LXXVII

Title Page of the Books of Alze

From *Musaeum Hermeticum Reformatum et Amplificatum*

This title page is an example of Hermetic and alchemical symbolism. The seven-pointed star of the sacred metals is so arranged that one black point is downward, thus symbolizing Saturn, the Destroyer. Beginning in the space immediately to the left of the black point, a reading clockwise discloses the cryptic word VITRIOL formed by the capital letters of the seven Latin words in the outer circle. MPH

Johannis Baptistae Von Helmont

From von Helmont's *Ausgang der Artznen-Kunst*

At the beginning of the 17th century, von Helmont, the Belgian alchemist, while experimenting with the root of A---, touched it to the tip of his tongue, without swallowing any of the substance. He himself describes the result in the following manner:

"Immediately my head seemed tied tightly with a string, and soon after there happened to me a singular circumstance such as I had never before experienced. I observed with astonishment that I no longer felt and thought with the head, but with the region of the stomach, as if consciousness had now taken up its seat in the stomach. Terrified by this unusual phenomenon, I asked myself and inquired into myself carefully; but I only became the more convinced that my power of perception was become greater and more comprehensive. This intellectual clearness was associated with great pleasure. I did not sleep, nor did I dream; I was perfectly sober; and my health was perfect. I had occasionally had ecstasies, but these had nothing in common with this condition of the stomach, in which it thought and felt, and almost excluded all cooperation of the head. In the meantime my friends were troubled with the fear that I might go mad. But my faith to God and my submission to His will, soon dissipated this fear. This state continued for two hours, after which I had some dizziness. I afterwards frequently tasted of the A---, but I never again could reproduce these same sensations."



Nicholas Culpeper

From Culpeper's *Semeiotica Uranica*

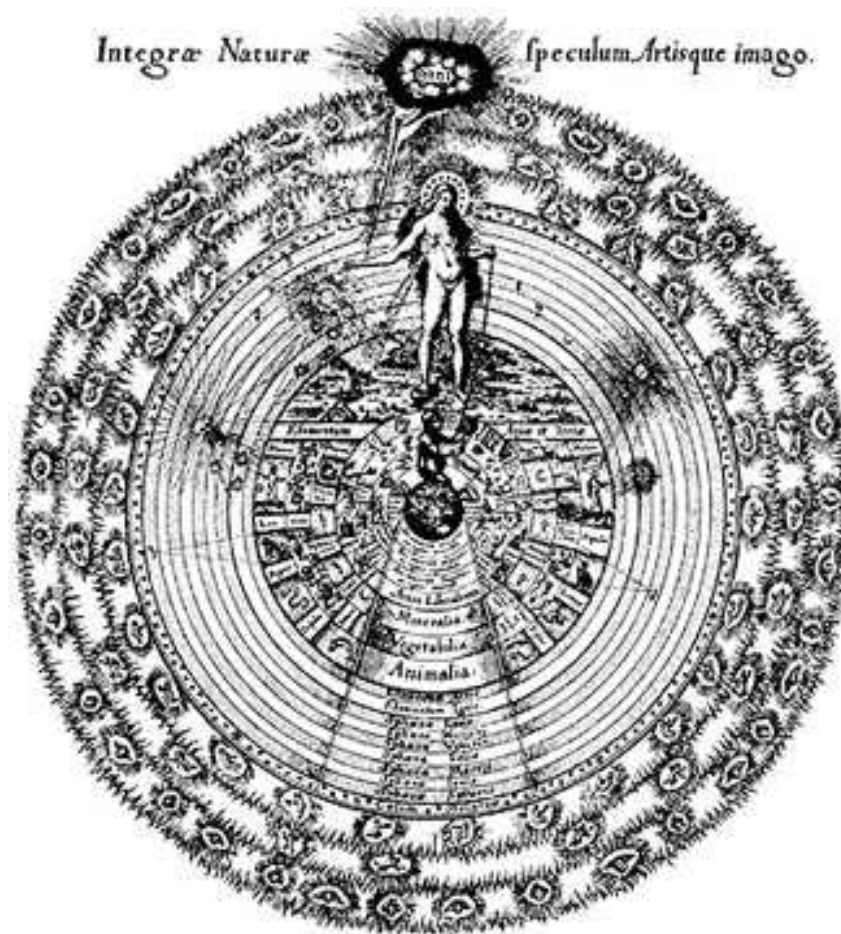
This famous physician, herbalist, and astrologer spent the greater part of his useful life ranging the hills and forests of England and cataloguing literally hundreds of medicinal herbs. Condemning the unnatural methods of contemporaneous medicos, Culpeper wrote: "This not being pleasing, and less profitable to me, I consulted with my two brothers, DR. REASON and DR. EXPERIENCE, and took a voyage to visit my mother NATURE, by whose advice, together with the help of Dr. DILIGENCE, I at last obtained my desire; and being warned by MR. HONESTY, a stranger in our days, to publish it to the world, I have done it." (From the Introduction to the 1835 Edition of *The Complete Herbal*.)

Chemical Syllables

From De Monte-Snyders' *Metamorphosis Planetarum*

De Monte-Snyders declares that each of the above characters forms one syllable of a word having seven syllables, the word itself representing the materia prima, or first substance of the universe. As all substance is composed of seven powers combined according to certain cosmic laws, a great mystery is concealed within the sevenfold constitution of God, man, and the universe. Of the above seven characters, De Monte-Snyders writes: "Whoever wants to know the true name and character of the materia prima shall know that out of the combination of the above figures syllables are produced, and out of these the verbum significativum." MPH





A Symbolic Diagram of the Operations of Nature

From Fludd's *Collectio Operum*

This plate, engraved by de Bry, is the most famous of the diagrams illustrating the philosophic principles of Robert Fludd.



The Alchemical Androgyne

From the *Turbæ Philosophorum*

The *Turbæ Philosophorum* is one of the earliest known documents on alchemy in the Latin tongue. Its exact origin is unknown. It is sometimes referred to as The Third Pythagorical Synod. As its name implies, it is an assembly of the sages and sets forth the alchemical viewpoints of many of the early Greek philosophers. The symbol reproduced here is from a rare edition published in Germany in 1750, and represents by a hermaphroditic figure the accomplishment of the magnum opus. The active and passive principles of Nature were often depicted by male and female figures, and when these two principles were harmoniously conjoined in any one nature or body it was customary to symbolize this state of perfect equilibrium by the composite figure above shown. MPH



The Elementary World

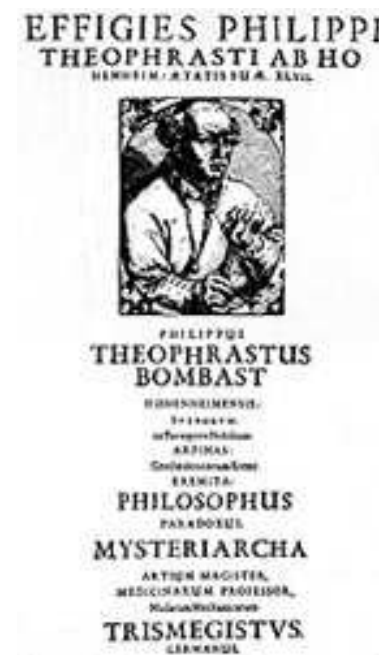
From *Musaeum Hermeticum Reformatum et Amplificatum*

The outer circle contains the figures of the zodiac; the second, their signs and that part of the human body which they rule; the third, the months of the year, with brief notes concerning temperaments, etc. The fourth circle contains the elements accompanied by their appropriate symbols, and the following seven circles mark the orbits of the planets; also the planetary angels, the seven major members of the Universal Man, and the seven metals, each division appearing under its appropriate element according to the elemental names in the fourth circle. In the twelfth circle appear the words: "There are Three Principles, Three Worlds, Three Ages, and Three Kingdoms." In the thirteenth circle appear the names of the twelve arts and sciences which are considered essential to spiritual growth. In the fourteenth circle is the word Nature. The fifteenth circle contains the following words: "It is the great honour of faithful souls, that from their very birth an angel is appointed to preserve and keep each of them." (See first English translation, London, 1893.) MPH

Paracelsus

From *The Complete Writings of Paracelsus of Hohenheim*

In his *Biographia Antiqua*, Francis Barrett appends to the name of Paracelsus the following titles of distinction: "The Prince of Physicians and Philosophers by Fire; Grand Paradoxical Physician; The Trismegistus of Switzerland; First Reformer of Chymical Philosophy; Adept in Alchemy, Cabala, and Magic; Nature's Faithful Secretary; Master of the Elixir of Life and The Philosopher's Stone," and the "Great Monarch of Chymical Secrets."





Albertus Magnus

From Jovius' *Vitae Illustrium Virorum*

Albert de Groot was born about 1206 and died at the age of 74. It has been said of him that he was "magnus in magia, major in philosophia, maximus in theologia." He was a member of the Dominican order and the mentor of St. Thomas Aquinas in alchemy and philosophy; and Bishop of Regensburg. He was beatified in 1622. Albertus was an Aristotelian philosopher, an astrologer, and a profound student of medicine and physics. During his youth, he was considered of deficient mentality, but his sincere service and devotion were rewarded by a vision in which the Virgin Mary appeared to him and bestowed upon him great philosophical and intellectual powers. Having become master of the magical sciences, Albertus began the construction of a curious automaton, which he invested with the powers of speech and thought. The Android, as it was called, was composed of metals and unknown substances chosen according to the stars and endowed with spiritual qualities by magical formulae and invocations, and the labor upon it consumed over thirty years. St. Thomas Aquinas, thinking the device to be a diabolical mechanism, destroyed it, thus frustrating the labor of a lifetime. In spite of this act, Albertus Magnus left to St. Thomas Aquinas his alchemical formulae, including (according to legend) the secret of the Philosopher's Stone.

On one occasion Albertus Magnus invited William II, Count of Holland and King of the Romans, to a garden party in midwinter. The ground was covered with snow, but Albertus had prepared a sumptuous banquet in the open grounds of his monastery at Cologne. The guests were amazed at the imprudence of the philosopher, but as they sat down to eat Albertus uttered a few words, the snow disappeared, the garden was filled with flowers and singing birds, and the air was warm with the breezes of summer. As soon as the feast was over, the snow returned, much to the amazement of the assembled nobles. (For details, see *The Lives of Alchemystical Philosophers*.) MPH

Title Page of Alchemical Tract attributed to John Cremer

From *Musaeum Hermeticum Reformatum et Amplificatum*

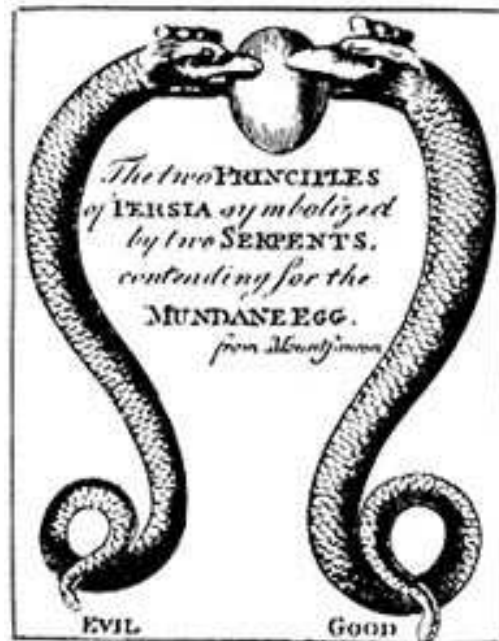
John Cremer, the mythical Abbot of Westminster, is an interesting personality in the alchemical imbroglio of the 14th century. As it is now reasonably certain that no abbot by such a name ever occupied the See of Westminster, the question naturally arises, "Who was the person concealing his identity under the pseudonym of John Cremer?" Fictitious characters such as John Cremer illustrate two important practices of mediaeval alchemists; (1) many persons of high political or religious rank were secretly engaged in Hermetic chemical research but, fearing persecution and ridicule, published their findings under various pseudonyms; (2) for thousands of years it was the practice of those initiates who possessed the true key to the great Hermetic arcanum to perpetuate their wisdom by creating imaginary persons, involving them in episodes of contemporaneous history and thus establishing these non-existent beings as prominent members of society—in some cases even fabricating complete genealogies to attain that end. The names by which these fictitious characters were known revealed nothing to the uninformed. To the initiated, however, they signified that the personality to which they were assigned had no existence other than a symbolic one. These initiated chroniclers carefully concealed their arcanum in the lives, thoughts, words, and acts ascribed to these imaginary persons and thus safely transmitted through the ages the deepest secrets of occultism as writings which to the unconverted were nothing more than biographies. MPH



Good and Evil contending for the Universal Egg

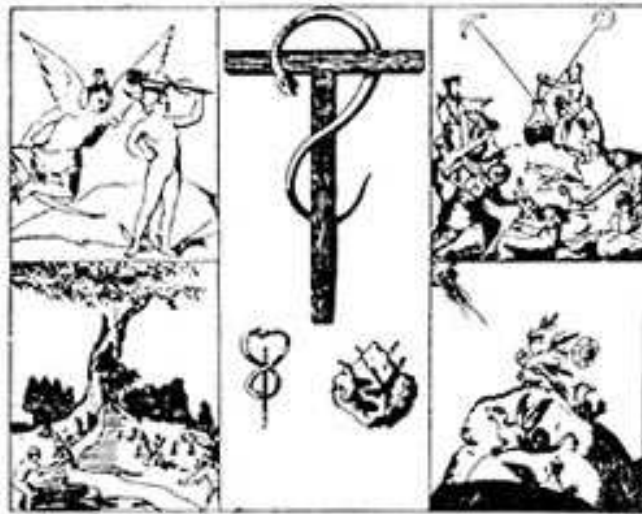
From Maurice's *Indian Antiquities*

Both Mithras, the Persian Redeemer, and Serapis, the Egyptian God the Earth, are symbolized by serpents coiled about their bodies. This remarkable drawing shows the good and evil principles of Persia—Ahura-Mazda and Ahriman—contending for the Egg of the Earth, which each is trying to wrench from the teeth of the other. MPH



A Card from the Mantegna Pack

Among the more curious examples of playing cards are those of the Mantegna deck. The 50 subjects composing the deck, each of which is represented by an appropriate figure, are: (1) A beggar; (2) A page; (3) A goldsmith; (4) A merchant; (5) A gentleman; (6) A knight; (7) The Doge; (8) A king; (9) An emperor; (10) The Pope; (11) Calliope; (12) Urania; (13) Terpsichore; (14) Erato; (15) Polyhymnia; (16) Thalia; (17) Melpomene; (18) Euterpe; (19) Clio; (20) Apollo; (21) Grammar; (22) Logic; (23) Rhetoric; (24) Geometry; (25) Arithmetic; (26) Music; (27) Poetry; (28) Philosophy; (29) Astrology; (30) Theology; (31) Astronomy; (32) Chronology; (33) Cosmogony; (34) Temperance; (35) Prudence; (36) Fortitude; (37) Justice; (38) Charity; (39) Hope; (40) Faith; (41) the Moon; (42) Mercury; (43) Venus; (44) the Sun; (45) Mars; (46) Jupiter; (47) Saturn; (48) the eighth Sphere; (49) the Primum Mobile; (50) the First Cause. The Kabbalistic significance of these cards is apparent, and it is possible that they have a direct analogy to the fifty gates of light referred to in Kabbalistic writings. MPH



The Symbols of Abraham the Jew

From Flammel's *Hieroglyphical Figures*

Robert H. Fryar, in a footnote to his reprint of the *Hieroglyphical Figures* by Nicholas Flammel, says: "One thing which seems to prove the reality of this story beyond dispute, is, that this very book of 'Abraham' the Jew, with the annotations of 'Flammel,' who wrote from the instructions he received from this physician, was actually in the hands of Cardinal Richelieu, as Borel was told by the Count de Cabrines, who saw and examined it." MPH



The Leaves of Hermes Sacred Tree

Redrawn from an original manuscript dated 1577

In his Key to Alchemy, Samuel Norton divides into 14 parts the processes or states through which the alchemical substances pass until ready as medicines for plants, minerals, or men:

1. **Solution**, the act of passing from a gaseous or solid condition into one of liquidity.
2. **Filtration**, the mechanical separation of a liquid from the undissolved particles suspended in it.
3. **Evaporation**, the changing or converting from a liquid or solid state into a vaporous state with the aid of heat.
4. **Distillation**, an operation by which a volatile liquid may be separated from substances which it holds in solution.
5. **Separation**, the operation of disuniting or decomposing substances.
6. **Rectification**, the process of refining or purifying any substance by repeated distillation.
7. **Calcination**, the conversion into a power or calx by the action of heat; expulsion of the volatile substance from a matter.
8. **Commixtion**, the blending of different ingredients into one compound or mass.
9. **Purification** (through putrefaction), disintegration by spontaneous decomposition; decay by artificial means.
10. **Inhibition**, the process of holding back or restraining.
11. **Fermentation**, the conversion of organic substances into new compounds in the presence of a ferment.
12. **Fixation**, the act or process of ceasing to be a fluid and becoming firm; state of being fixed.
13. **Multiplication**, the act or process of multiplying or increasing in number; the state of being multiplied.
14. **Projection**, the process of transmuting the base metals into gold.

imaginations in, producing many times fantastic and monstrous generations. The access and pilgrimage to this place, with the difficulties which attend them, are faithfully and magisterially described by the Brothers of R.C." (See accompanying letter.) MPH



Key to the Great Philosophical Secret

From Ashmole's *Theatrum Chemicum Britannicum*

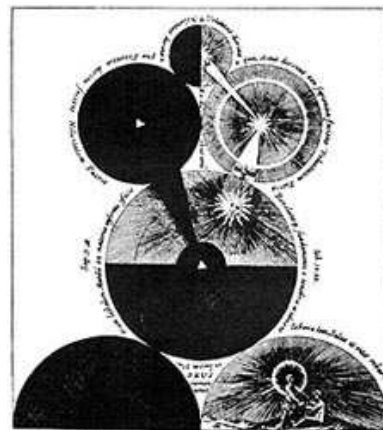
This plate, which is the key to mystic Christian alchemy, is missing from almost every copy of the *Theatrum Chemicum Britannicum*, a work compiled by Elias Ashmole and containing about a score of pieces by English poets treating of the Philosopher's Stone and the Hermetic mysteries.

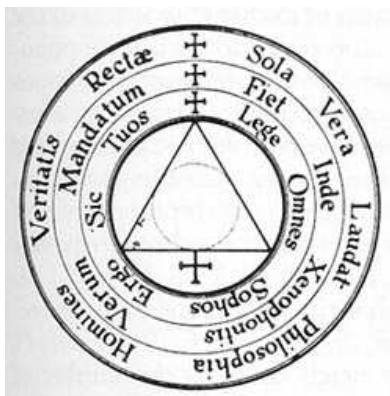
In view of the consistent manner in which the plate disappeared, it is possible that the diagram was purposely removed because it revealed too plainly the Rosicrucian arcana. Elias Ashmole's plate shows the analogies between the life of Christ and the four grand divisions of the alchemical process. Herein is also revealed the teaching that the Philosopher's Stone itself is a macrocosm and a microcosm, embodying the principles of astronomy and cosmogony, both universal and human. MPH

The Universe Created by the Dual Principle of Light and Darkness

From Fludd's *Philosophia Mosaica*

The Supreme Deity is symbolized by the small globe at the top, which is divided into two hemispheres, the dark half representing the divine darkness with which the Deity surrounds Himself and which serves as His hiding place. The radiant hemisphere signifies the divine light which is in God and which, pouring forth, manifests as the objective creative power. The large dark globe to the left and beneath the dark half of the upper sphere signifies the potential darkness which was upon the face of the primordial deep and within which moved the Spirit of God. The light globe to the right is the Deity who is revealed out of the darkness. Here the shining Word has dissipated the shadows and a glorious universe has been formed. The divine power of this radiant globe is cognizable to man as the sun. The large central sphere divided horizontally into a light and a dark section represents the created universe partaking of the light and darkness which are in the nature of the Creator. The dark half represents the Deep, or Chaos, the Eternal Waters pouring forth out of the Deity; the light half, the power of God which animates the waters and establishes order in Chaos. The light half-circle containing the figure of Apollo represents the diurnal hemisphere of the world, which in the ancient Mysteries was ruled over by Apollo. The dark half-circle is the nocturnal hemisphere ruled over by Dionysius (Dionysos), whose figure is faintly visible in the gloom. MPH





An Alchemical Cryptogram

From *Brown's History of Chemistry*

James Campbell Brown reprints a curious cipher from Kircher. The capital letters of the seven words in the outer circle, when read clockwise, form the word SVLPHVR. From the five words in the second circle, when read in a similar manner, is derived FIXVM. The capitals of the six words in the inner circle, when properly arranged, also read EST SOL. The following cipher is thus extracted: "Sulphur Fixum Est Sol," which when translated is: "Fixed sulphur is gold." MPH

An Alchemical Cryptogram

From *Geheime Figuren der Rosenkreuzer*

Beginning with the word VISITA and reading clockwise, the seven initial letters of the seven words inscribed in the outer circle read: VITRIOL. This is a very simple alchemical enigma, but is a reminder that those studying works on alchemy should always be on the lookout for concealed meanings hidden either in parables and allegories or in cryptic arrangements of numbers, letters, and words. MPH



A Cryptic Depiction of Divine and Natural Justice

From *Selenus' Cryptomenytices et Cryptographiae*

The first circle portrays the divine antecedents of justice, the second the universal scope of justice, and the third the results of human application of justice. Hence, the first circle deals with divine principles, the second circle with mundane affairs, and the third circle with man. On the throne at the top of the picture sits Themis, the presiding spirit of law, and at her feet three other queens—Juno, Minerva, and Venus—their robes ornamented with geometric figures. The axis of law connects the throne of divine justice above with the throne of human judgment at the bottom of the picture. Upon the latter throne is seated a queen with a scepter in her hand, before whom stands the winged goddess Nemesis—the angel of judgment.

The second circle is divided into three parts by two sets of two horizontal lines. The upper and light section is called the Supreme Region and is the abode of the gods, the good spirits, and the heroes. The lower and dark section is the abode of lust, sin, and ignorance. Between these two extremes is the larger section in which are blended the powers and impulses of both the superior and the inferior regions. In the third or inner circle is man, a tenfold creature, consisting of nine parts—

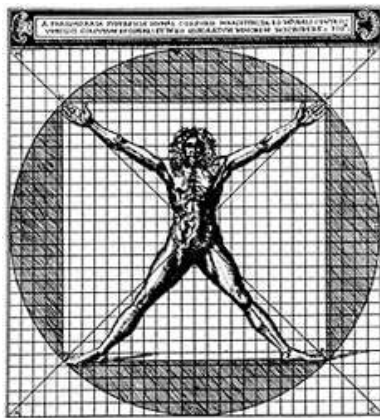
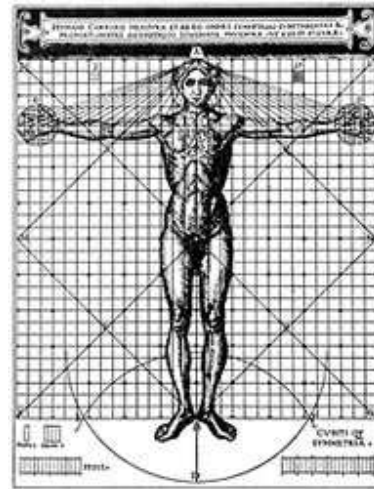
three of spirit, three of intellect, and three of soul—enclosed within one constitution. According to Selenus, man's three spiritual qualities are thought, speech, and action; his three intellectual qualities are memory, intelligence, and will; and his three qualities of soul are understanding, courage, and desire. The third circle is further divided into three parts called ages: the Golden Age of spiritual truth in the upper right section, the Iron Age of spiritual darkness in the lower right section, and the Bronze age—a composite of the two—occupying the entire left half of the inner circle and itself divided into three parts. The lowest division of the Bronze Age depicts ignorant man controlled by force, the central the partly awakened man controlled by jurisprudence, and the upper the spiritually illuminated man controlled by love. Both the second and third circles revolve upon the axis of law, but the divine source of law—Heavenly Justice—is concealed by clouds.

MPH

The Mystery of the Macrocosm

Redrawn from *Cesariano's Edition of Vitruvius*

Summarizing the relationship between the human body and the theory of architectonics, Vitruvius writes: "Since nature has designed the human body so that its members are duly proportioned to the frame as a whole, it appears that the ancients had good reason for their rule, that in perfect building the different members must be in exact symmetrical relations to the whole general scheme. Hence, while transmitting to us the proper arrangements for buildings of all kinds, they were particularly careful to do so in the case of temples of the gods, buildings in which merits and faults usually last forever. ...Therefore, if it is agreed that number was found out from the human fingers, and that there is a symmetrical correspondent between the members separately and the entire form of the body, in accordance with a certain part selected as standard, we can have nothing but respect for those who, in constructing temples of the immortal gods, have so arranged the members of the works that both the separate parts and the whole design may harmonize in their proportions and symmetry." MPH



The Mystery of the Microcosm

Redrawn from *Cesariano's Edition of Vitruvius*

Herein is depicted the mysterious Word of Plato which was crucified in space before the foundation of the world. The anonymous author of the Canon writes: "The Logos or soul of the world, according to Plato, the Greek Hermes, and the Christ, according to the Christian Gnostics, are all one and the same as the Hebrew Adam Kadmon, who is the second person of the cabalistic triad. The Cyllenian Hermes, described by Hippolytus, so exactly resembles the lesser man found in Cesariano's edition of Vitruvius, that they may be justifiably considered to be identical." After relating the figure to Dionysos because of the vine leaves wound in the hair, the same writer concludes: "Here we have clearly and distinctly a curious survival of the cosmic deity of Greece, copied and disfigured by the crude draughtsmen of the Middle Ages, but faithfully preserved, and recognizable to the last." Similar figures are to be found in Agrippa's *De Occulta*

Philosophia. Like Cesariano's diagrams, however, the key given for their interpretation is most inadequate. Agrippa declares that, being a type of the lesser world, man contains in himself all numbers, measures, weights, motions, and elements. MPH





The Entrance to the House of the Mysteries

From Khunrath's *Amphitheatrum Sapientae*, etc

This symbolic figure, representing the way to everlasting life, is described by Khunrath in substance as follows: "This is the portal of the amphitheater of the only true and eternal Wisdom—a narrow one, indeed, but sufficiently august, and consecrated to Jehovah. To this portal ascent is made by a mystic, indisputably prologetic, flight of steps, set before it as shown in the picture. It consists of seven theosophic, or, rather, philosophic steps of the Doctrine of the Faithful Sons. After ascending the steps, the path is along the way of God the Father, either directly by inspiration or by various mediate means. According to the seven oracular laws shining at the portal, those who are inspired divinely have the power to enter and with the eyes of the body and of the mind, of seeing, contemplating and investigating in a Christiano-Kabalistic, divino-magical, psysico-chemical manner, the nature of the Wisdom, Goodness, and Power of the Creator; to the end that they die not sophistically but live theosophically, and that the orthodox philosophers so created may with sincere philosophy expound the works of the Lord, and worthily praise God who has thus blessed these friends of God."

Gallery of Astrological Images



The Lion of the Sun

From *Maurice's Indian Antiquities*

The sun rising over the back of the lion or, astrologically, in back of the lion, has always been considered symbolic of power and rulership. A symbol very similar to the one above appears on the flag of Persia, whose people have always been sun worshipers. Kings and emperors have frequently associated their terrestrial power with the celestial power of the solar orb, and have accepted the sun, or one of its symbolic beasts or birds, as their emblem. Witness the lion of the Great Mogul and the eagles of Caesar and Napoleon. MPH



The Three Suns

From Lilly's Astrological Predictions for 1648, 1649 and 1650

The following description of this phenomenon appears in a letter written by Jeremiah Shakerley in Lancashire, March 4th, 1648:

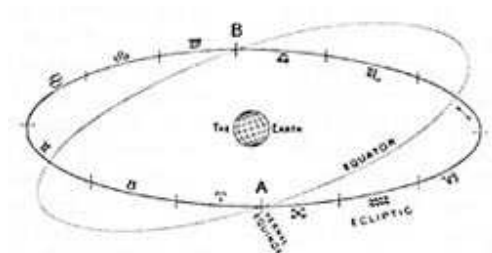
"On Monday the 28th of February last, there arose with the Sun two Parelii, on either side one; their distance from him was by estimation, about ten degrees; they continued still of the same distance from the Zenith, or height above the Horizon, that the Sun did; and from the parts averse to the Sun, there seemed to issue out certain bright rays, not unlike those which the Sun sendeth from behind a cloud, but brighter. The parts of these Parelii which were toward the Sun, were of a mixt colour, wherein green and red were most predominant: A little above them was a thin Rainbow, scarcely discernible, of a bright colour, with the concave towards the Sun, and the ends thereof seeming to touch the Parelii: Above that, in a clear diaphanous ayre [air], appeared another conspicuous Rainbow, beautified with divers colours; it was as neer as I could discern to the Zenith; it seemed of something a lesser radius that the other, they being back to back, yet a pretty way between: At or neer the apparent time of the full Moon, they vanished, leaving abundance of terror and amazement in those that saw them." MPH

The Solar Face

From Montfaucon's Antiquities

The corona of the sun is here shown in the form of a lion's mane. This is a subtle reminder of the fact that at one time the summer solstice took place in the sign of Leo, the Celestial Lion.

MPH



The Equinoxes and Solstices

The plane of the zodiac intersects the celestial equator at an angle of approximately $23^{\circ} 28'$. The two points of intersection (A and B) are called the equinoxes. MPH



The Microcosm

From Schotus' *Margarita Philosophica*

The pagans believed that the zodiac formed the body of the Grand Man of the Universe. This body, which they called the Macrocosm (The Great World), was divided into twelve major parts, one of which was under the control of the celestial powers reposing in each of the zodiacal constellations. Believing that the entire universal system was epitomized in man's body, which they called the Microcosm (the Little World), they evolved that now familiar figure of "the cut-up man in the almanac" by allotting a sign of the zodiac to each of twelve major parts of the human body.



The Circular Zodiac of Tentyra

From Cole's *Treatise on the Circular Zodiac of Tentyra, in Egypt*

The oldest circular zodiac known is the one found at Tentyra, in Egypt, and now in the possession of the French Government. Mr. John Cole describes this remarkable zodiac as follows: "The diameter of the medallion in which the constellations are sculptured, is four feet nine inches, French measure. It is surrounded by another circle of much larger circumference, containing hieroglyphic characters; this second circle is enclosed in a square, whose sides are seven feet nine inches long... The asterisms, constituting the Zodiacal constellations mixed with others, are represented in a spiral. The extremities of this spiral, after one revolution, are Leo and Cancer. Leo is no doubt at the head. It appears to be trampling on a serpent, and its tail to be held by a woman. Immediately after the Lion comes the Virgin holding an ear of corn. Further on we perceive two scales of a balance, above which, in a medallion, is the figure of Harpocrates. Then follows the Scorpion, and Sagittarius, to whom the Egyptians gave wings, and two faces. After Sagittarius are successively placed, Capricornus, Aquarius, Pisces, the Ram, the Bull, and the Twins. This Zodiacal procession is, as we have already

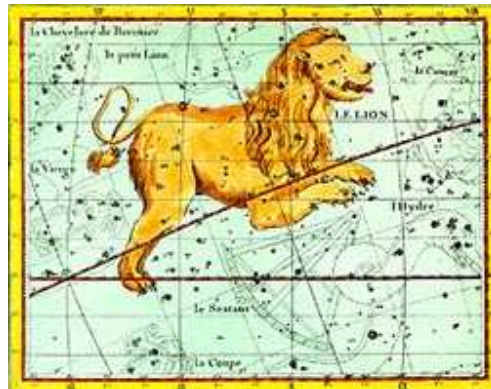
observed, terminated by Cancer, the Crab." MPH



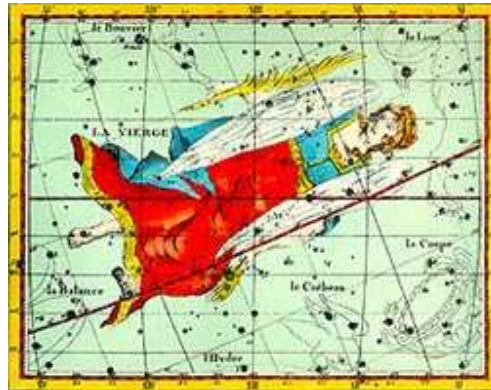
Hieroglyphic Plan, by Hermes, of the Ancient Zodiac

From Kircher's *OEdipus Aegyptiacus*

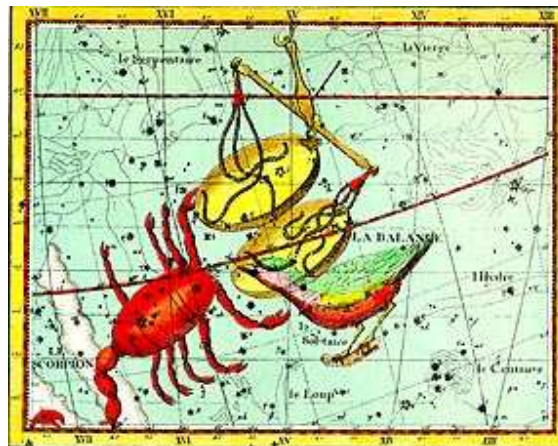
The inner circle contains the hieroglyph of Hemphtha, the triform and pantamorphic deity. In the six concentric bands surrounding the inner circle are (from within outward): (1) the numbers of the zodiacal houses in figures and also in words; (2) the modern names of the houses; (3) the Greek or the Egyptian names of the Egyptian deities assigned to the houses; (4) the complete figures of these deities; (5) the ancient or the modern zodiacal signs, sometimes both; (6) the number of decans or subdivisions of the houses. MPH



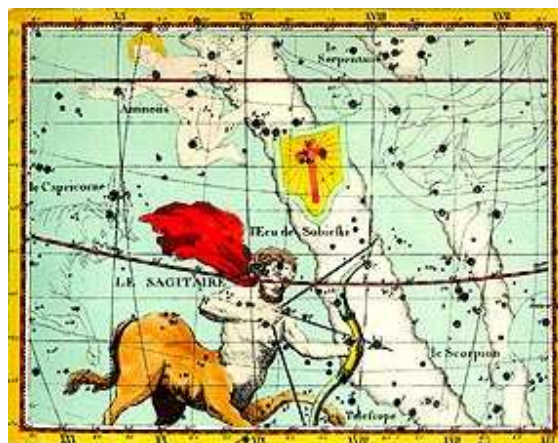
Leo



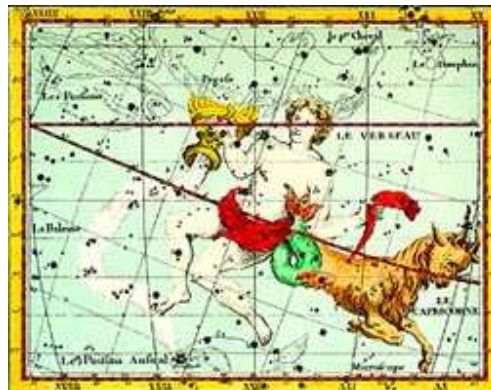
Virgo



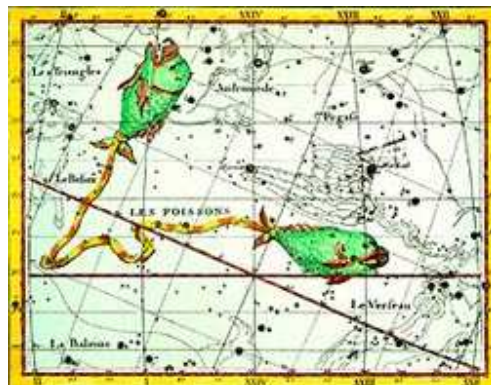
Scorpio and Libra



Sagittarius



Capricorn and Aquarius



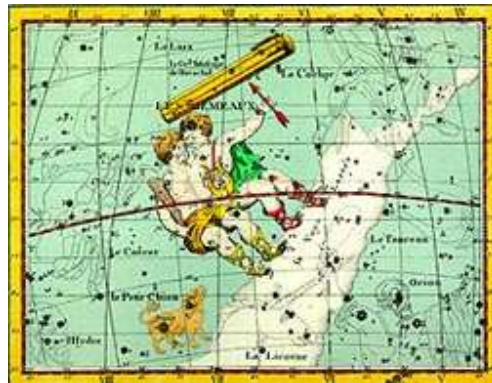
Pisces



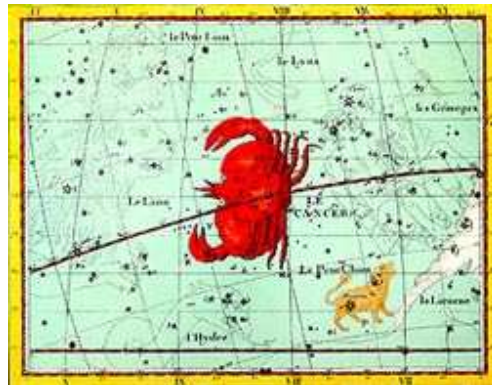
Aries



Taurus



Gemini



Cancer

Gallery of Christian Symbols

A Christian Trinity

From Hone's *Ancient Mysteries Described*

In an effort to set forth in an appropriate figure the Christian doctrine of the Trinity, it was necessary to devise an image in which the three persons—Father, Son, and Holy Ghost—were separate and yet one. In different parts of Europe may be seen figures similar to this, wherein three faces are united in one head. This is a legitimate method of symbolism, for to those able to realize the sacred significance of the threefold head a great mystery is revealed. MPH

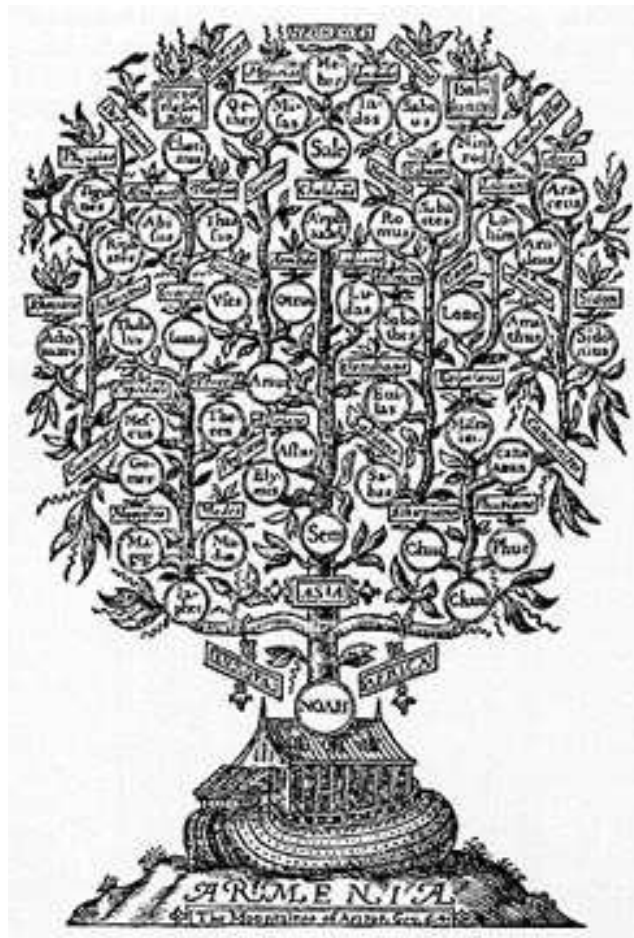


Hand decorated with the Effigies of Jesus Christ, the Virgin Mary, and the Twelve Apostles

From an old print, courtesy of Carl Oscar Borg

Upon the twelve phalanges of the fingers appear the likenesses of the Apostles, each bearing its own appropriate symbol. In the case of those who suffered martyrdom the symbol signifies the instrument of death. Thus, the symbol of St. Andrew is a cross; of St. Thomas a javelin or a builder's square; of St. James the Less, a club; of St. Phillip, a cross; of St. Bartholomew, a large knife or scimitar; of St. Matthew, a sword or spear (sometimes a purse); of St. Simon, a club or saw; of St. Matthias, an axe; and of St. Judas, a halberd.

The Apostles whose symbols do not relate to their martyrdom are St. Peter, who carries two crossed keys, one gold and one silver; St. James the Great, who bears a pilgrim's staff and an scallop shell; and St. John, who holds a cup from which the poison miraculously departed in the form of a serpent. The figure of Christ upon the second phalanx of the thumb. MPH



The Tree of Noah

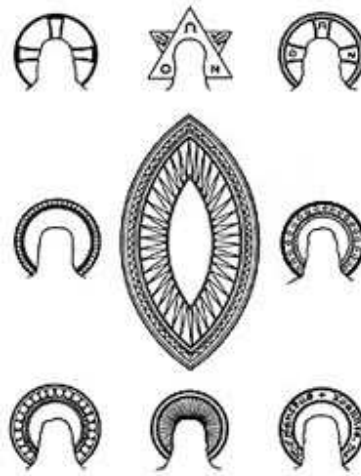
From the "*Breeches*" Bible of 1599

Most Bibles published during the Middle Ages contain a section devoted to genealogical tables showing the descent of humanity from Father Adam to the advent of Jesus Christ. The tree growing from the roof of the Ark represents the body of Noah and its three branches, his sons—Shem, Ham, and Japheth. The nations founded by the descendants of Noah's three sons are appropriately shown in the circles upon the branches of the tree. While such tables are hopelessly incorrect from a historical point of view, to the symbolist their allegorical interpretations are of inestimable importance. MPH

The Nimbus & Aureole in Symbolism

From Audsley's *Handbook of Christian Symbolism*

The golden halos around the heads of both pagan gods and Christian saints refers to their being bathed in the glory of the sun and also to the fact that a spiritual sun within their own natures is radiating its glow-ray and surrounding them with celestial splendor. Whenever the nimbus is composed of straight radiant lines, with solar significance; whenever curved lines are used for beams, it partakes of the lunar nature; whenever they are united, it symbolizes an harmonious blending of both principles. The circular nimbus is solar and masculine, while the lozenge-shaped nimbus, or **vesica piscis**, lunar and feminine. The same symbolism is preserved in the circular and lozenge-shaped windows of cathedrals. There is a complete science contained in the shape, color, and adornments of the halos of saints and martyrs. A plain golden ring usually surrounds the head of a canonized saint, while God the Father and God the Son have far more ornate aureole, usually adorned with a St. George Cross, a flowered cross, or a liliated cross, with only three of the arms visible. MPH

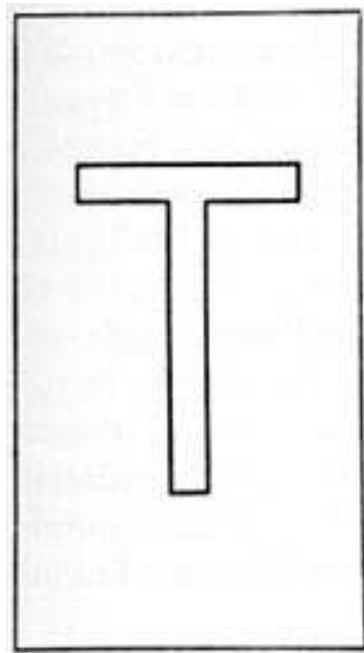


History of the Holy Cross

From Berjeau's *History of the Holy Cross*

- (1) Adam directing Seth how to reach the Garden of Eden. (2) Seth placing the three seeds from the Tree of Life under the tongue of the dead Adam.
- (3) The Queen of Sheba, refusing to place her feet upon the sacred tree, forded the stream. (4) Placing the sacred tree over the door of Solomon's Temple. (5) The crucifixion of Christ upon a cross made from the wood of the holy tree.
- (6) Distinguishing the true cross from the other two by testing its power to raise a corpse to life. MPH





The Tau Cross

The TAU Cross was the sign which the Lord told the people of Jerusalem to mark upon their foreheads, as related by the Prophet Ezekiel. It was also placed as a symbol of liberation upon those charged with crimes but acquitted. *MPH*

The Crucifixion in Space

From Higgins' *Anacalypsis*

Of this remarkable Oriental drawing, J. P. Lundy has written: "It looks like a Christian crucifix in many respects, and in some others it does not. The drawing, the attitude, and the nail-marks in hands and feet, indicate a Christian origin; while the Parthian coronet of seven points, the absence of the wood and of the usual inscription, and the rays of glory above, would seem to point to some other than a Christian origin. Can it be the Victim-Man, or the Priest and Victim both in one, of the Hindu mythology, who offered himself a sacrifice before the worlds were?" *MPH*





The Crucifixion of Quetzalcoatl (From the Codex Borgianus)

From Kingsborough's *Antiquities of Mexico*

Lord Kingsborough writes: "May we not refer to the seventy-third page of the Borgian MS., which represents Quexalcoatl both crucified, and as it were cut in pieces for the cauldron, and with equal reason demand, whether anyone can help thinking that the Jews of the New World [Lord Kingsborough sought to prove that the Mexicans were descendants of the Jews] applied to their Messiah not only all the prophecies contained in the Old Testament relating to Christ, but likewise many of the incidents recorded of him in the Gospels." *MPH*



The Throne of God and the Lamb

From Jacob Behmen's Works

Before the throne of God was the crystal sea representing the Schamayim, or the living waters which are above the heavens. Before the throne also were four creatures—a bull, a lion, an eagle, and a man. These represented the four corners of creation, and the multitude of eyes with which they were covered are the stars of the firmament. The twenty-four elders have the same significance as the priests gathered around the statue of Ceres in the Greater Eleusinian Rite and also the Persian Genii, or gods of the hours of the day, who, casting away their crowns, glorify the Holy One. *MPH*



Dramatic Episodes from the Mysteries of the Apocalypse

From Klauber's *Historiae Biblicae Veteris et Novi Testamenti*

In the central foreground St. John the Divine is shown kneeling before the apparition of the Alpha and Omega standing in the midst of the seven lights and surrounded by an aureole of flames and smoke. In the heavens above, the twenty-four elders with their harps and censers bow before the throne of the Ancient One, from whose hand the Lamb is taking the book sealed with seven seals. The seven spirits of God, in the form of cups from which issue tongues of fire, surround the head of the Ancient One, and the four beasts (the cherubim) kneel at the corners of His throne. In the upper left-hand corner are shown the seven angels bearing the trumpets and also the altar of God and the angel with the censer. In the upper right are the spirits of the winds; below them is the virgin clothed with the sun, to whom wings were given that she might fly into the wilderness. To her right is a scene representing the spirits of God hurling the evil serpent into the bottomless pit. At the lower left St. John is shown receiving from the angelic figure, whose legs are pillars of fire and whose face is a shining sun, the little book which he is told to eat if he would understand the mysteries of the spiritual life. MPH



John's Vision of the New Jerusalem

From Klauber's *Historiae Biblicae Veteris et Novi Testamenti*

In the upper left-hand corner is shown the destruction of Babylon, also the angel which cast the great millstone into the sea, saying, "Thus with violence shall that great city Babylon be thrown down and shall be found no more at all." Below is the horseman, called Faithful and True, casting the beast into the bottomless pit. At the lower right is the angel with the key to the bottomless pit, who with a great chain binds Satan for a thousand years. In the heavens above is represented one like unto the Son of Man, who carries a great sickle with which he reaps the harvests of the world. In the center is the Holy City, the New Jerusalem, with its twelve gates and the mountain of the Lamb rising in the midst thereof. From the throne of the Lamb pours the great river of crystal, or living water, signifying the spiritual doctrine: upon all who discover and drink of its waters is conferred immortality. Kneeling upon a high cliff, St. John gazes down upon the mystic city, the archetype of the perfect civilization yet to be. Above the New Jerusalem, in a great sunburst of glory, is the

throne of the Ancient One, which is the light of those who dwell in the matchless empire of the spirit. *MPH*



The Four Horsemen of the Apocalypse

From Solis' Biblische Figuren

In the allegory of the four horsemen—according to the mysteries of philosophy—is set forth the condition of man during the stages of his existence. In his first and spiritual state he is crowned. As he descends into the realm of experience he carries the sword. Reaching physical expression—which is his least spiritual state—he carries the scales, and by the "philosophic death" is released again into the higher spheres. In the ancient Roman games the chariot of the sun was drawn by four horses of different colors, and the horsemen of the Apocalypse may be interpreted to represent the solar energy riding upon the four elements which serve as media for its expression. *MPH*

John and the Vision of the Apocalypse

From an engraving by Jean Duvet

Jean Duvet of Langres (who was born in 1485 and presumably died sometime after 1561, the year in which his illustrations to the Apocalypse were printed in book form) was the oldest and greatest of French Renaissance engravers. Little is known concerning Duvet beyond the fact that he was goldsmith to the King of France. His engravings for the Book of Revelation, executed after he had passed his seventieth year, were his masterpiece. The face of John is an actual portrait of Duvet. This plate, like many others cut by Duvet, is rich in philosophical symbolism. *MPH*



Gallery of Classical Myth & Mysteries

Plato
From Thomassin's *Recueil des Figures, Groupes, Thermes, Fontaines, Vases et autres Ornaments*

Plato's real name was Aristocles. When his father brought him to study with Socrates, the great Skeptic declared that on the previous night he had dreamed of a white swan, which was an omen that his new disciple was to become one of the world's illumined. There is [also] a tradition that the immortal Plato was sold as a slave by the King of Sicily. MPH



Æneas at the Gate of Hell

From Virgil's *Aeneid* (Dryden's translation)

Virgil describes part of the ritual of a Greek Mystery in his account of the descent of Aeneas to the gate of hell under the guidance of the Sibyl. Of that part of the ritual portrayed above the immortal poet writes: "Full in the midst of this infernal Road, An Elm displays her dusky Arms abroad; The God of Sleep there hides his heavy Head And empty Dreams on ev'ry Leaf are spread. Of various Forms, unnumber'd Specters more; Centaurs, and double Shapes, besiege the Door: Before the Passage horrid Hydra stands, And Briareus with all his hundred Hands: Gorgons, Geryon with his triple Frame; And vain Chimaera vomits empty Flame. The Chief unsheath'd his shining Steel, prepar'd Tho seiz'd with sudden Fear, to force the Guard. Off'ring his brandish'd Weapon at their Face; Had not the Sibyl stop'd his eager Pace, And told him what those empty Phantoms were; Forms without Bodies, and impassive Air." MPH



The Ptolemaic Scheme of the Universe

From an old print, courtesy of Carl Oscar Borg

In ridiculing the geocentric system of astronomy expounded by Claudius Ptolemy, modern astronomers have overlooked the **philosophic key** to the Ptolemaic system. The universe of Ptolemy is a diagram of the relationships existing between the various divine and elemental parts of every creature, and is not concerned with **astronomy** as that science is now comprehended. In the above figure, special attention is called to the three circles of zodiacs surrounding the orbits of the planets. These zodiacs represent the threefold spiritual constitution of the universe. The orbits of the planets are the Governors of the World and the four elemental spheres in the center represent the physical constitution of both man and the universe. Ptolemy's scheme of the universe is a cross section of the universal aura, the planets and elements to which he refers having no relation to those recognized by modern astronomers. MPH

The Orphic Egg

From Bryant's *An Analysis of Ancient Mythology*

The ancient symbol of the Orphic Mysteries was the serpent-entwined egg, which signified Cosmos as encircled by the fiery Creative Spirit. The egg also represents the soul of the philosopher; the serpent, the Mysteries. At the time of initiation the shell is broken and man emerges from the embryonic state of physical existence wherein he had remained through the fetal period of philosophic regeneration.

MPH



A Female Hierophant of the Mysteries

From Montfaucon's *Antiquities*

This illustration show Cybele, here called the Syrian Goddess, in the robes of a hierophant. Montfaucon describes the figure as follows: "Upon her head is an episcopal mitre, adorned on the lower part with towers and pinnacles; over the gate of the city a crescent, and beneath the circuit of the walls a crown of rays. The Goddess wears a sort of surplice exactly like the surplice of a priest or bishop; and upon the surplice a tunic, which falls down to the legs; and over all an episcopal cope, with the twelve signs of the Zodiac wrought on the borders. The figure hath a lion on each side, and holds in its left hand a Tympanum, a Sistrum, a Distaff, a Caduceus, and another instrument. In her right hand she holds with her middle finger a thunderbolt, and upon the same arm animals, insects, and, as far as we may guess, flowers and fruit, a bow, a quiver, a torch, and a scythe." The whereabouts of the statue is unknown, the copy reproduced by Montfaucon being from drawings by Pirro Ligorio.

MPH





Mithras Slaying the Bull

From Lundy's *Monumental Christianity*

This relief [*prototokos*] shows Mithras kneeling upon the recumbent form of a great bull, into whose throat he is driving a sword. The slaying of the bull signifies that the rays of the sun, symbolized by the sword, release at the vernal equinox the vital essences of the earth—the blood of the bull—which, pouring from the wound made by the Sun God, fertilize the seeds of living things. Dogs were held sacred to the cult of Mithras, being symbolic of sincerity and trustworthiness. The Mithraics used the serpent as an emblem of Ahriman, the Spirit of Evil. The bull is the Constellation of Taurus; the serpent, its opposite in the zodiac, Scorpio. MPH

The Birth of Mithras

From Montfaucon's *Antiquities*

Mithras was born out of a rock, which, breaking open, permitted him to emerge. This occurred in the darkness of a subterranean chamber. The Church of the Nativity at Bethlehem confirms the theory that Jesus was born in a grotto, or cave. According to Dupuis, Mithras was put to death by crucifixion and rose again on the third day. MPH





The Lion-Faced Light-Power

From Montfaucon's *Antiquities*

This Gnostic gem represents by its serpentine body the pathway of the Sun and by its lion head the exaltation of the solar orb in the Constellation of Leo. *MPH*



A Symbolic Labyrinth

From Montfaucon's *Antiquities*

Labyrinths and mazes were favored places of initiation among many ancient cults. Remains of these mystic mazes have been found among the American Indians, Hindus, Persians, Egyptians, and Greeks. Some of these mazes are merely involved pathways lined with stones; others are literally miles of gloomy caverns under temples or hollowed from the sides of mountains. The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries. *MPH*

The Alexandrian Serapis

From Mosaize Historie der Hebreeuwse Kerke

Serapis is often shown standing on the back of the sacred crocodile, carrying in his left hand a rule with which to measure the inundations of the Nile, and balancing with his right hand a curious emblem consisting of an animal with three heads. The first head—that of a lion—signified the present; the second head—that of a wolf—the past; and the third head—that of a dog—the future. The body with its three heads was enveloped by the twisted coils of a serpent. MPH



The Rape of Persephone

From Thomassin's Recueil des Figures, Groupes, Thermes, Fontaines, Vases et autres Ornaments

In his Disquisitions upon the Painted Greek Vases, James Christie presents Meursius' version of the occurrences taking place during the nine days required for the enactment of the Greater Eleusinian Rites. The 1st day was that of general meeting, during which those to be initiated were questioned concerning their several qualifications. The 2nd day was spent in a procession to the sea, possibly for the submerging of an image of the presiding goddess. The 3rd day was opened by the sacrifice of a mullet. On the 4th day the mystic basket containing certain sacred symbols was brought to Eleusis, accompanied by a number of female devotees carrying smaller baskets. On the evening of the 5th day there was a torch race, on the 6th a procession led by a statue of Iacchus, and on the 7th an athletic contest. The 8th day was devoted to a repetition of the previous ceremonial for the benefit of any who might have been prevented from attending sooner. The 9th and last day was devoted to the deepest philosophical issues of the Eleusinia, during which an urn or jar—the symbol of Bacchus—was exhibited as an emblem of supreme importance. MPH

Ceres, Patron of the Mysteries

From a mural painting in Pompeii

Ceres, or Demeter, was the daughter of Kronos and Rhea, and by Zeus the mother of Persephone. Some believe her to be the goddess of the earth, but more correctly she is the deity protecting agriculture in general and corn in particular. The poppy is sacred to Ceres and she is often shown carrying or ornamented by a garland of these flowers. In the Mysteries, Ceres is represented riding in a chariot drawn by winged serpents. *MPH*



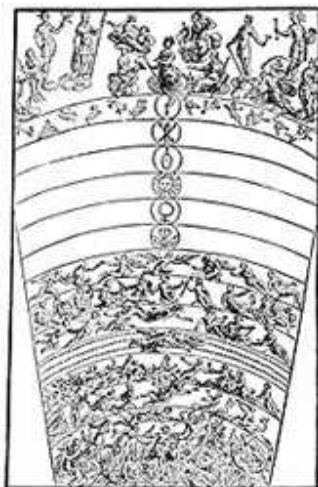
The Processional of the Bacchic Rites

From Ovid's *Metamorphosis*

In the initiation of the Bacchic Mysteries, the role of Bacchus is played by the candidate who, set upon by priests in the guise of the Titans, is slain and finally restored to life amidst great rejoicing. The Bacchic Mysteries were given every three years, and like the Eleusinian Mysteries, were divided into two degrees. The initiates were crowned with myrtle and ivy, plants which were sacred to Bacchus.

In the Anacalypsis, Godfrey Higgins conclusively establishes Bacchus (Dionysos) as one of the early pagan forms of the Christos myth: "The birthplace of Bacchus, called Sabazius or Sabaoth, was claimed by several places in Greece; but on Mount Zelmisus, in Thrace, his worship seems to have been chiefly celebrated. He was born of a virgin on the 25th of December; he performed great miracles for the good of mankind; particularly one in which he changed water into wine; he rode in a triumphal procession on an ass; he was put to death by the Titans, and rose again from the dead on the 25th of March: he was always called the Saviour. In his mysteries, he was shown to the people, as an infant is by the Christians at this day, on Christmas Day morning in Rome."

At one time the Bacchic Rites were of a high order, but later they became much degraded. The Bacchanalia, or orgies of Bacchus, are famous in literature. *MPH*



The Scheme of the Universe according to the Greeks and Romans

From Cartari's *Imagini degli Dei degli Antichi*

By ascending successively through the fiery sphere of Hades, the spheres of water, earth, and air, and the heavens of the moon, the plane of Mercury is reached. Above Mercury are the planes of Venus, the sun, Mars, Jupiter, and Saturn, the latter containing the symbols of the zodiacal constellations. Above the arch of the heavens (Saturn) is the dwelling place of the different powers controlling the universe. The supreme council of the gods is composed of twelve deities—six male and six female—which correspond to the positive and negative signs of the zodiac. The six gods are Jupiter, Vulcan, Apollo, Mars, Neptune, and Mercury; the six goddesses are Juno, Ceres, Vesta, Minerva, Venus, and Diana. Jupiter rides his eagle as the symbol of his sovereignty over the world, and Juno is seated upon a peacock, the proper symbol of her haughtiness and glory. MPH

The Great God Pan

From Kircher's *OEdipus Aegyptiacus*

The great god Pan was celebrated as the author and director of the sacred dances which he is supposed to have instituted to symbolize the circumambulations of the heavenly bodies. Pan was a composite creature, the upper part—with the exception of his horns—being human, and the lower part in the form of a goat. Pan is the prototype of natural energy and, while undoubtedly a phallic deity, should not be confused with Priapus. The pipes of Pan signify the natural harmony of the spheres, and the god himself is a symbol of Saturn because this planet is enthroned in Capricorn, whose emblem is a goat. The Egyptians were initiated into the Mysteries of Pan, who was regarded as a phase of Jupiter, the Demirugus. Pan represented the impregnating power of the sun and was the chief of a horde of rustic deities, panes, fauns, and satyrs. He also signified the controlling spirit of the lower worlds. MPH



A Greek form of Hermes

From Bryant's *Mythology*

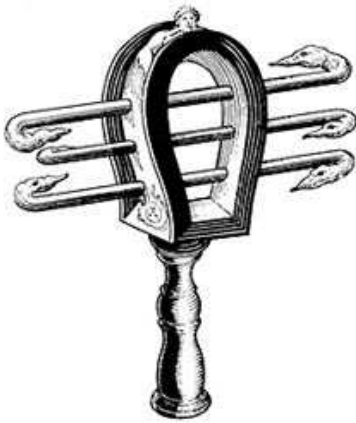
The name Hermes is derived from "Herm," a form of CHiram, the personified Universal Life Principle, generally represented by fire. The Scandinavians worshiped Hermes under the name of Odin; the Teutons as Wotan, and certain of the Oriental peoples as Buddha, or Fo. There are two theories concerning his demise. The first declares that Hermes was translated like Enoch and carried without death into the presence of God; the second states that he was buried in the Valley of Ebron and a great treasure placed in his tomb—not a treasure of gold but of books and sacred learning.

The Egyptians likened humanity to a flock of sheep. The Supreme and Inconceivable Father was the Shepherd, and Hermes was the shepherd dog. The origin of the shepherd's crook in religious symbolism may be traced to the Egyptian rituals. The three scepters of Egypt include the shepherd's crook, symbolizing that by virtue of the power reposing in that symbolic staff the initiated Pharaohs guided the destinies of their people. MPH

The Sphinx

From Levi's Les Mystères de la Kaballe

The Sphinx is closely related to the Greek legend of OEdipus. To each who passed her lair the Sphinx addressed the question, "What animal is it that in the morning goes on four feet, at noon on two feet, and in the evening on three feet?" Those who failed to answer her riddle she destroyed. OEdipus declared the answer to be man himself, who in childhood crawled upon his hands and knees, in manhood stood erect, and in old age shuffled along supporting himself by a staff. There is still another answer to the riddle of the sphinx, an answer best revealed by a consideration of the Pythagorean values of numbers. The 4, the 2, and the 3 produce the sum of 9, which is the natural number of man and also of the lower worlds. The 4 represents the ignorant man, the 2 the intellectual man, and the 3 the spiritual man. Infant humanity walks on four legs, evolving humanity on two legs, and to the power of his own mind the redeemed and illumined magus adds the staff of wisdom. The sphinx is therefore the mystery of Nature, the embodiment of the secret doctrine, and all who cannot solve her riddle perish. To pass the sphinx is to attain personal immortality. MPH



The Sistrum

(From Pultarch's Isis and Osiris)

"The Sistrum is designed ... to represent to us, that every thing must be kept in continual agitation, and never cease from motion; that they ought to be roused and well-shaken, whenever they begin to grow drowsy as it were, and to droop in their motion. For, say they, the sound of these sistra averts and drives away Typho; meaning hereby, that as corruption clogs and puts a stop to the regular course of nature; so generation, by the means of motion, loosens it again, and restores it to its former vigour. Now the outer surface of this instrument is of a convex figure, as within its circumference are contained those four chords or bars [only three shown], which make such a rattling when they are shaken—nor is this without its meaning for that part of the universe which is subject to generation and corruption is contained within the sphere of the moon; and whatever motions or changes may happen therein, they are all effected by the different combinations of the four elementary bodies, fire,

earth, water, and air—moreover, upon the upper part of the convex surface of the sistrum is carved the effigies of a cat with a human visage, as on the lower edge of it, under those moving chords, is engraved on the one side the face of Isis, and on the other that of Nephthys—by these faces symbolically representing generation and corruption (which, as has been already observed, is nothing but the motion and alteration of the four elements one amongst another)."

Base of a Delphian Tripod

From Montfaucon's *Antiquities*

The windings of these serpents formed the base, and the three heads sustained the three feet of the tripod. It is impossible to secure satisfactory information concerning the shape and size of the celebrated Delphian tripod. Theories concerning it are based (in most part) upon small ornamental tripods discovered in various temples. MPH



The Delphian Tripod Restored

From Beaumont's *Gleanings of Antiquities*

According to Beaumont, the above is the most authentic form of the Delphian tripod extant; but as the tripod must have changed considerably during the life of the oracle, hasty conclusions are unwise. In his description of the tripod, Beaumont divides it into four parts: (1) a frame with three feet; (2) a reverberating basin or bowl set in the frame; (3) a flat plate or table upon which the Pythia sat; and (4) a cone-shaped cover over the table, which completely concealed the priestess and from beneath which her voice sounded forth in weird and hollow tones. Attempts have been made to relate the Delphian tripod with the Jewish Ark of the Covenant. The frame of three legs was likened to the Ark of the Covenant; the flat plate or table to the Mercy Seat; and the cone-shaped covering to the tent of the Tabernacle itself. This entire conception

differs widely from that popularly accepted, but discloses a valuable analogy between Jewish and Greek symbolism. *MPH*



The Pythian Apollo

From Historia Deorum Fatidicorum

Apollo, the twin brother of Diana, was the son of Jupiter and Latona. Apollo was fully adult at the time of his birth. He was considered to be the first physician and the inventor of music and song. The Greeks also acclaimed him to be the father of the bow and arrow. *MPH*

The Dodonean Jupiter

From Historia Deorum Fatidicorum

Jupiter was called Dodonean after the city of Dodona in Epirus. Near this city was a hill thickly covered with oak trees which from the most ancient times had been sacred to Jupiter. The grove was further venerated because dryads, fauns, satyrs, and nymphs were believed to dwell in its depths. From the ancient oaks and beeches were hung many chains of tiny bronze bells which tinkled day and night as the wind swayed the branches. Some assert that the celebrated talking dove of Dodona was in reality a woman, because in Thessaly both prophetesses and doves were called Peleiadas. It is supposed that the first temple of Dodona was erected by Deucalion and those who survived the great flood with him. For this reason the oracle at Dodona was considered the oldest in Greece.

MPH



not be touched. MPH

Trophonius of Lebadia

From Historia Deorum Fatidicorum

Trophonius and his brother Agamedes were famous architects. While building a certain treasure vault, they contrived to leave one stone movable so that they might secretly enter and steal the valuables stored there. A trap was set by the owner, who had discovered the plot, and Agamedes was caught. To prevent discovery, Trophonius decapitated his brother and fled, hotly pursued. He hid in the grove of Lebadia, where the earth opened and swallowed him up. The spirit of Trophonius thereafter delivered oracles in the grove and its caverns. The name Trophonius means "to be agitated, excited, or roiled." It was declared that the terrible experiences through which consultants passed in the oracular caverns so affected them that they never smiled again. The bees which accompany the figure of Trophonius were sacred because they led the first envoys from Baeotia to the site of the oracle. A statue of Trophonius was placed on the brow of the hill above the oracle and surrounded with sharply pointed stakes so that it could



Apollonius of Tyana

From Historia Deorum Fatidicorum

Concerning Apollonius and his remarkable powers, Francis Barrett, in his *Biographia Antiqua*, after describing how Apollonius quelled a riot without speaking a word, continues: "He traveled much, professed himself a legislator; understood all languages, without having learned them: he had the surprising faculty of knowing what was transacted at an immense distance, and at the time the Emperor Domitian was stabbed, Apollonius being at a vast distance, and standing in the market-place of the city, exclaimed, 'Strike! strike!—'tis done, the tyrant is no more.' He understood the language of birds; he condemned dancing and other diversions of that sort; he recommended charity and piety; he traveled over almost all the countries of the world; and he died at a very great age." MPH

Diana of Ephesus

From Montfaucon's Antiquities

Crowned with a triple tower-like tiara and her form adorned with symbolic creatures representative of her spiritual powers, Diana stood for the source of that imperishable doctrine which, flowing from the bosom of the Great Multimammia, is the spiritual food of those aspiring men and women who have consecrated their lives to the contemplation of reality. As the physical body of man receives its nutriment from the Great Earth Mother, so the spiritual nature of man is fed from the never-failing fountains of Truth pouring outward from the invisible worlds. MPH





Aeneas and the Harpies

From Virgil's *Aeneid* (Dryden's translation)

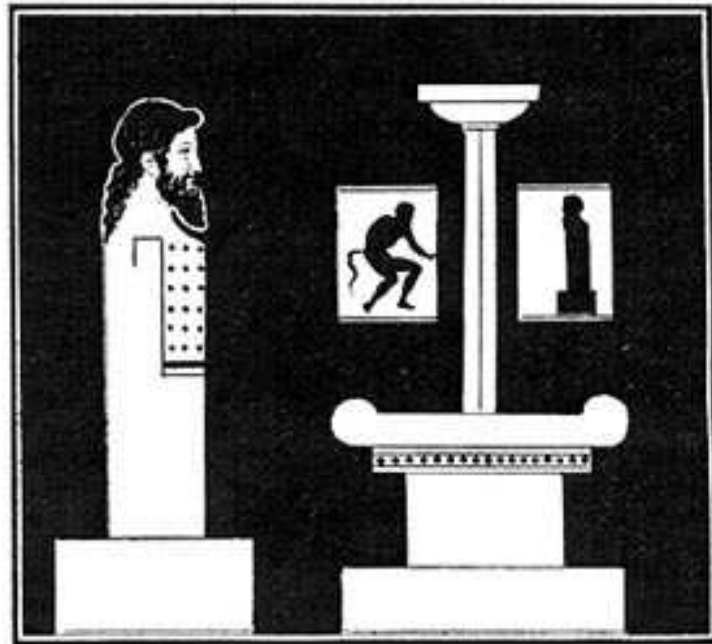
They were described by the Greeks as being composite, with the heads of maidens and the bodies of birds. The wings of the harpies were composed of metal and their flight was accompanied by a terrible clanging noise. During his wanderings, Aeneas, the Trojan hero, landed on the island of the harpies, where he and his followers vainly battled with these monsters. One of the harpies perched upon a cliff and there prophesied to Aeneas that his attack upon them would bring dire calamity to the Trojans. MPH

Saturn swallowing the stone substituted for Jupiter

From Cartari's *Imagini degli Dei degli Antichi*

Saturn, having been warned by his parents that one of his own children would dethrone him, devoured each child at birth. At last Rhea, his wife, in order to save Jupiter, her sixth child, substituted for him a rock enveloped in swaddling clothes—which Saturn, ignorant of the deception practiced upon him, immediately swallowed. Jupiter was concealed on the island of Crete until he attained manhood, when he forced his father to disgorge the five children he had eaten. The stone swallowed by Saturn in lieu of his youngest son was placed by Jupiter at Delphi, where it was held in great veneration and was daily anointed. MPH

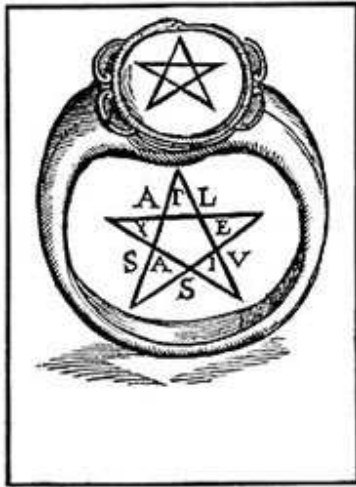




Examples of Hermae

From Christie's *Disquisitions upon the Painted Greek Vases*

The primitive custom of worshiping the gods in the form of heaps of stones gave place to the practice of erecting phallic pillars, or cones, in their honor. These columns differed widely in size and appearance. Some were of gigantic proportions and were richly ornamented; others—like the votive offerings of the Babylonians—were but a few inches high, without ornament, and merely bore a brief statement of the purpose for which they had been prepared or a hymn to the god of the temple in which they were placed. These small baked clay cones were identical in their symbolic meaning with the larger hermae set up by the roadside and in other public places. Later the upper end of the column was surmounted by a human head. Often two projections, or tenons, corresponding to shoulders were placed, one on either side, to support the wreaths of flowers adorning the columns. Offerings, usually of food, were placed near the hermae. Occasionally these columns were used to uphold roofs and were numbered among the art objects ornamenting the villas of wealthy Romans. MPH



Pythagorean Signet Ring

From Cartari's *Imagini degli Dei degli Antichi*

The number five was peculiarly associated by the Pythagoreans with the art of healing, and the pentagram, or five-pointed star, was to them the symbol of health. The above figure represents a magical ring set with a talismanic gem bearing the pentalpha, or star formed by five different positions of the Greek Alpha. On this subject Albert Mackey writes; "The disciples of Pythagoras, who were indeed its real inventors, placed within each of its interior angles one the letters of the Greek word iGEIA, or the Latin one SALUS, both of which signify health; and thus it was made the talisman of health. They placed it at the beginning of their epistles as a greeting to invoke a secure health to their correspondent. But its use was not confined to the disciples of Pythagoras. As a talisman, it was employed all over the East as a charm to resist evil spirits." MPH



The Table of Cebes

From Vaenius' *Theatro Moral de la Vida Humana*

There is a legend to the effect that the Tablet of Cebes, a dialogue between Cebes and Gerundio, was based upon an ancient table set up in the Temple of Kronos at Athens or Thebes, which depicted the entire progress of human life. The author of the Tablet of Cebes was a disciple of Socrates and lived about 390 B.C. The world is represented as a great mountain. Out of the earth at the base of it come the myriads of human creatures who climb upward in search of truth and immortality.

Above the clouds which conceal the summit of the mountain is the goal of human attainment—true happiness. The figures and groups are arranged as follows: (1) the door of the wall of life; (2) the Genius or Intelligence; (3) deceit; (4) opinions, desires, and pleasures; (5) fortune; (6) the strong; (7) incontinence, venery, insatiability, flattery; (8) sorrow; (9) sadness; (10) misery; (11) grief; (12) rage or despair; (13) the house of misfortune; (14) penitence; (15) true opinion; (16) false opinion; (17) false doctrine; (18) poets, orators, geometers, et al.; (19) incontinence, sexual indulgence, and opinion; (20) the road of the true doctrine; (21) continence and patience; (22) the true doctrine; (23) truth and persuasion; (24) science and the virtues; (25) happiness; (26) the highest (first) pleasure of the wise man; (27) the lazy and the strays.

MPH

Gallery of Egyptian Mysteries



Thoth, the Ibis-Headed

From Wilkinson's *Manners & Customs of the Ancient Egyptians*

It is doubtful that the deity called Thoth by the Egyptians was originally Hermes, but the two personalities were blended together and it is now impossible to separate them. Thoth was called "The Lord of the Divine Books" and "Scribe of the Company of the Gods." He is generally pictured with the body of a man and the head of an ibis. *MPH*

Thoth, the Dog-Headed

From Lenoir's *La Franche-Maconnerie*

Aroueris, or Thoth, one of the five immortals, protected the infant Horus after the murder of Osiris. He also revised the ancient Egyptian calendar by increasing the year from 360 days to 365. Thoth-Hermes was called "The Dog-Headed" because of his faithfulness and integrity. He is shown crowned with a solar nimbus, carrying in one hand the Crux Ansata, the symbol of eternal life, and in the other a serpent-wound staff symbolic of his dignity as a counselor of the gods. *MPH*



Isis, Queen of Heaven

From Mosaize *Historie der Hebreeuwse Kerke*

Diodorus writes of a famous inscription carved on a column at Nysa, in Arabia, wherein Isis described herself as follows: "I am Isis, Queen of this country. I was instructed by Mercury. No one can destroy the laws which I have established. I am the eldest daughter of Saturn, most ancient of the gods. I am the wife and sister of Osiris the King. I first made known to mortals the use of wheat. I am the mother of Orus the King. In my honor was the city of Bubaste built. Rejoice, O Egypt, rejoice, land that gave me birth!" *MPH*

The Egyptian Madonna

From Lenoir's *La Franche-Maconnerie*

Isis is often shown with her son Horus in her arms. She is crowned with the lunar orb, ornamented with the horns of rams or bulls. Orus, or Horus, was the son of Isis and Osiris. He was the god of time, hours, days, and this narrow span of life recognized as mortal existence. In all probability, the four sons of Horus represent the four kingdoms of Nature. It was Horus who finally avenged the murder of his father, Osiris, by slaying Typhon, the Spirit of Evil. MPH



Osiris, King of the Underworld

From Lenoir's *La Franche-Maconnerie*

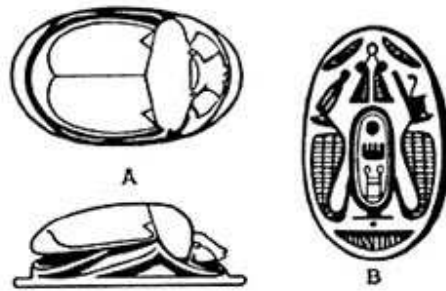
Osiris is often represented with the lower part of his body enclosed in a mummy case or wrapped about with funeral bandages. Osiris was the river Nile and that Isis (his sister-wife) was the contiguous land, which, when inundated by the river, bore fruit and harvest. The murky waters of the Nile were believed to account for the blackness of Osiris, who was generally symbolized as being of ebony hue. MPH



The Winged Globe of Egypt

From Maurice's *Indian Antiquities*

This symbol, which appears over the pylons or gates of many Egyptian palaces and temples, is emblematic of the three persons of the Egyptian Trinity. The wings, the serpents, and the solar orb are the insignia of Ammon, Ra, and Osiris. MPH



The Royal Egyptian Scarab

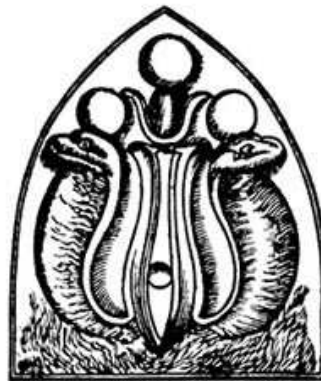
From Hall's *Catalogue of Egyptian Scarabs, Etc.*, in the British Museum

The flat under side of a scarab usually bears an inscription relating to the dynasty during which it was cut. These scarabs were sometimes used as seals. Some were cut from ordinary or precious stones; others were made of clay, baked and glazed. Occasionally the stone scarabs were also glazed. The majority of the small scarabs are pierced as though originally used as beads. Some are so hard that they will cut glass. In the picture above, A shows top and side views of the scarab, and B the under surface with the name of *Men-ka-Ra* within the central cartouche. MPH

The Uraeus

From Kircher's *OEdipus Aegyptiacus*

The spinal cord was symbolized by a snake, and the serpent coiled upon the foreheads of the Egyptian initiates represented the Divine Fire which had crawled serpent-like up the Tree of Life. MPH

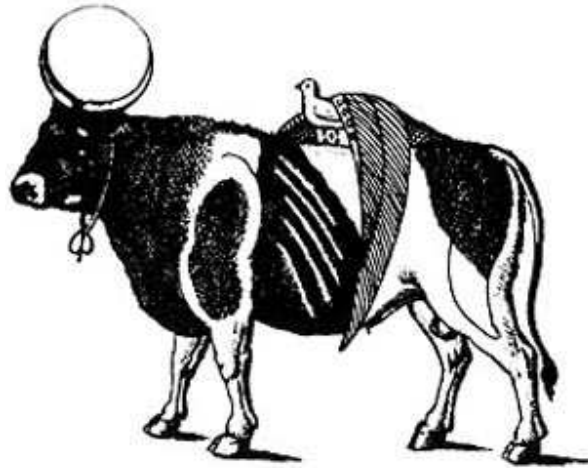


An Egyptian Phoenix

From Wilkinson's *Manners and Customs of the Ancient Egyptians*

The Egyptians occasionally represented the phoenix as having the body of a man and the wings of a bird. This biform creature had a tuft of feathers upon its head and its arms were upraised in an attitude of prayer. As the phoenix

was the symbol of regeneration, the tuft of feathers on the back of its head might well symbolize the activity of the pineal gland, or third eye, the occult function of which was apparently well understood by the ancient priest-craft.
MPH



The Sacred Bull, or Apis

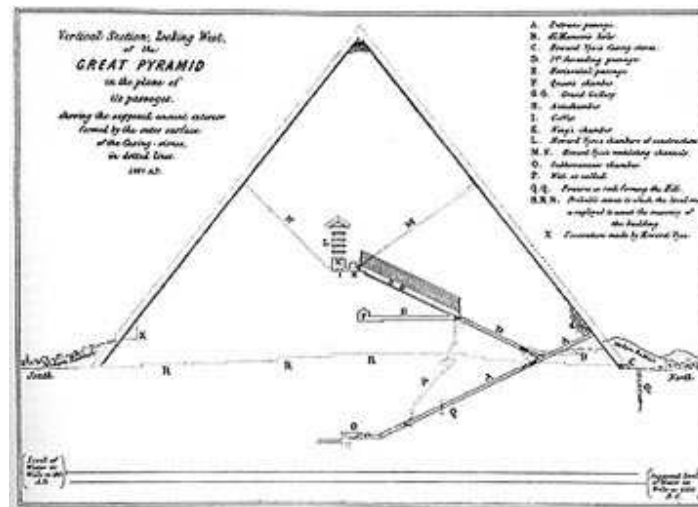
From Kircher's *Sphinx Mystagoga*

The bull and the ox are ancient emblems of the vernal equinox and the element of earth—consequently of the planet itself. Pultarch wrote: "The Apis ought ever to be regarded by us, as a fair and beautiful image of the soul of Osiris." Osiris represents the spiritual nature of the lower world which is murdered and distributed throughout the substance of the physical spheres; Apis is the emblem of the material world within which is the spiritual nature—Osiris. MPH



The Crux Ansata (the Ankh)

Both the cross and the circle were fertility symbols, for the ancient world venerated the generative powers of Nature as being expressive of the creative attributes of the Deity. The Crux Ansata, by combining the masculine TAU with the feminine oval, exemplified the principles of generation. MPH



A Vertical Section of the Great Pyramid

From Smyth's *Life and Work at the Great Pyramid*

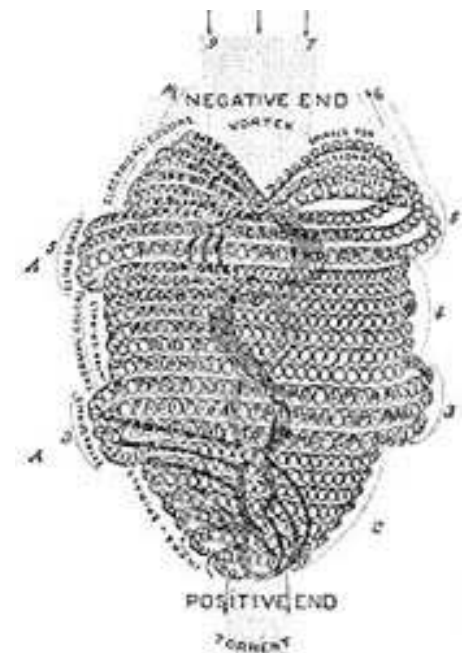
The Great Pyramid stands upon a limestone plateau at the base of which, according to ancient history, the Nile once flowed, thus supplying a method of transportation for the huge blocks used in its construction. Presuming that the capstone was originally in place, the Pyramid is, according to John Taylor, in round figures 486 feet high; the base of each side is 764 feet long, and the entire structure covers a ground area of more than 13 acres. The Pyramid contains four chambers.

The King's Chamber is an oblong apartment approx. 39 feet long, 17 feet wide, and 19 feet high, with a flat roof consisting of nine great stones, the largest in the Pyramid. Above the King's Chamber are five low compartments, generally termed construction chambers. In the lowest of these the so-called hieroglyphs of the Pharaoh Cheops are located. The roof of the fifth construction chamber is peaked. At the end of the King's Chamber opposite the entrance stands the famous sarcophagus, or coffer, and behind it is a shallow opening that was dug in the hope of discovering valuables. Two air vents passing through the entire body of the Pyramid ventilate the King's Chamber. In itself this is sufficient to establish that the building was not intended for a tomb.

Between the upper end of the Grand Gallery and the King's Chamber is a small antechamber, its extreme length 9 feet, its extreme width 5 feet, and its extreme height 12 feet, with its walls grooved for purposes now unknown. In the groove nearest the Grand Gallery is a slab of stone in two sections, with a peculiar boss or knob protruding about an inch from the surface of the upper part facing the Grand Gallery. This stone does not reach to the floor of the antechamber and those entering the King's chamber must pass under the slab. From the King's Chamber the Grand Gallery—157 feet in length, 28 feet in height, 7 feet in width at its widest point and decreasing to 3½ feet as the result of seven converging overlaps of the stones forming the walls—descends to a little above the level of the Queen's Chamber. Here a gallery branches off, passing more than 100 feet back towards the center of the Pyramid and opening into the Queen's Chamber. The Queen's Chamber is 19 feet long, 17 feet wide, and 20 feet high. Its roof is peaked and composed of great slabs of stone. Air passages not shown lead from the Queen's Chamber, but these were not open originally. In the east wall of the Queen's Chamber is a peculiar niche of gradually converging stone, which, in all likelihood, may prove to be a now lost entrance way. At the point where the Grand Gallery ends and the horizontal passage towards the Queen's chamber begins is the entrance to the well and also the opening leading down the first ascending passage to the point where this passage meets the descending passage leading from the outer wall of the Pyramid down to the subterranean chamber. After descending 59 feet down the well the grotto is reached. Continuing through the floor of the grotto the well leads downward 133 feet to the descending entrance passage, which it meets a short distance before

this passage becomes horizontal and leads into the subterranean chamber. The subterranean chamber is about 46 feet long and 27 feet wide, but is extremely low, the ceiling varying in height from a little over 3 feet to about 13 feet from the rough and apparently unfinished floor. From the south side of the subterranean chamber a low tunnel runs about 50 feet and then meets a blank wall. These constitute the only known openings in the Pyramid, with the exception of a few niches, exploration holes, blind passages, and the rambling cavernous tunnel hewn out by the Moslems under the leadership of the Prophet's descendant, Caliph al Mamoun. *MPH*

Gallery of Esoteric Science & Mathematics



Babbitt's
From Babb

By far the m
century is th

The Problem of Diversity

From Kircher's *Ars Magna Sciendi*

In this diagram Kircher arranges 18 objects in two vertical columns and then determines the number of arrangements in which they can be combined. By the same method Kircher further estimates that fifty objects may be arranged in 1,273, 726,838,815,420,339, 851,343,083, 767,005,515,293, 749,454,795,473,408,000,000, 000,000 combinations. From this it will be evident that infinite diversity is possible, for the countless parts of the universe may be related to each other in an in-calculable number of ways. MPH



Pythagoras

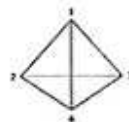
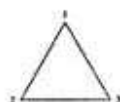
From *Histo*

During his yo and while in concepts. Th that a word (one committ over some-tl that he neve

Th

To the five symmetrical solids of the ancients is added the sp

The five Pythagorean solids are: the **tetrahedron** (2) with four triangles as faces; the **cube** (6) with six squares as faces; the **octahedron** (4) with eight triangles as faces; the **dodecahedron** (12) with twenty equilateral triangles as faces; and the **icosahedron** (20) with thirty equilateral triangles as faces.



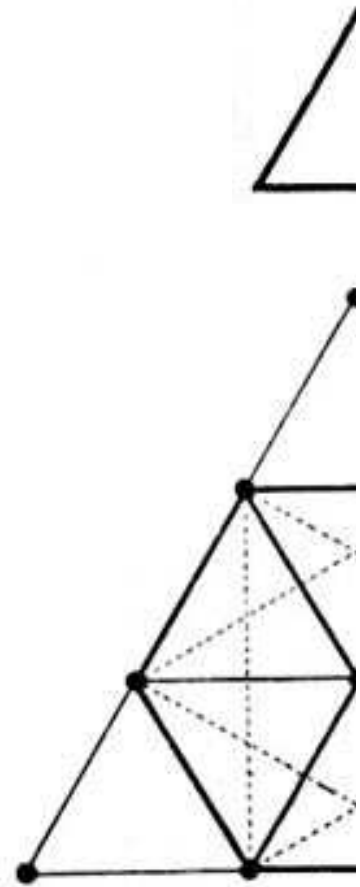
Number related to Form

Pythagoras taught that the **dot** symbolized the power of the **number 1**, the **line** the power of the **number 2**, the **surface** the power of the **number 3** and the **solid** the power of the **number 4**.

The Tetractys

Theon of Smyrna declares that this array of ten dots, the **tetractys** of Pythagoras, was a symbol of the greatest importance, to the discerning mind it revealed the mystery of universal nature.

MPH



The "Cube"

By connecting the ten dots of the tetractys, nine triangles are formed. The same triangles, when lines are drawn between them, also form the 'cube' and the star. Qabbalistically, the seven dots are used in forming the 'cube' and the star. Qabbalistically, the causal universe, while the seven dots involved in the 'cube' and the periods. The Sabbath, or seventh day, is the central dot. *MPH*

Francis Bacon, Baron Verulam, Viscount St. Albans

From Bacon's *Advancement of Learning*

Lord Bacon was born in 1561 and history records his death in 1626. There are records in existence, however, which would indicate the probability that his funeral was a mock funeral and that, leaving England, he lived for many years under another name in Germany, there faithfully serving the secret society [Rosicrucians] to the promulgation of whose doctrines he had consecrated his life. Little doubt seems to exist in the minds of impartial investigators that Lord Bacon was the illegitimate son of Queen Elizabeth and the Earl of Leicester. MPH



A Baconian Signature

From *Alciati Emblematum*

The curious volume from which this figure is taken was published in Paris in 1618. The attention of the Baconian student is immediately attracted by the form of the hog in the foreground. Bacon often used this animal as a play upon his own name, especially because the name Bacon was derived from the word beech and the nut of this tree was used to fatten hogs. The two pillars in the background have considerable Masonic interest. The two A's nearly in the center of the picture—one light and one shaded—are alone almost conclusive proof of Baconian influence. The most convincing evidence, however, is the fact that 17 is the numerical equivalent of the letters of the Latin form of Bacon's name (F. Baco) and there are 17 letters in the three words appearing in the illustration. MPH



A Cryptic Headpiece

From Raleigh's *History of the World*

Many documents influenced by Baconian philosophy—or intended to conceal Baconian or Rosicrucian cryptograms—use certain conventional designs at the beginning and end of chapters, which reveal to the initiated the presence of concealed information. The above ornamental scroll has long been accepted as proof of the presence of Baconian influence and is to be found only in a certain number of rare volumes, all of which contain Baconian cryptograms. These cipher messages were placed in the books either by Bacon himself or by contemporary and subsequent authors belonging to the same secret society which Bacon served with his remarkable knowledge of ciphers and enigmas. Variants of this headpiece adorn the Great Shakespearian Folio (1623); Bacon's *Novum Organum* (1620); the St. James Bible (1611); Spencer's *Faerie Queene* (1611); and sir Walter Raleigh's *History of the World* (1614). MPH

MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N
Printed by Iam. Iaggard, and Ed. Blount. 1623

The Droeshout Portrait of Shakspere

From Shakespeare's *Great Folio of 1623*

There are no authentic portraits of Shakspere in existence. The dissimilarities in the Droeshout, Chandos, Janssen, Hunt, Ashbourne, Soest, and Dunford portraits prove conclusively that the artists were unaware of Shakspere's actual features. An examination of the Droeshout portrait discloses several peculiarities. Baconian enthusiasts are convinced that the face is only a caricature, possibly the death mask of Francis Bacon. A comparison of the Droeshout Shakspere with portraits and engravings of Francis Bacon demonstrates the identity of the structure of the two faces, the difference in expression being caused by lines of shading. Note also the peculiar line running from the ear down to the chin. Does this line subtly

signify that the face itself is a mask, ending at the ear? Notice also that the head is not connected with the body, but is resting on the collar. Most strange of all is the coat: one-half is on backwards. In drawing the jacket, the artist has made the left arm correctly, but the right arm has the back of the shoulder to the front. Frank Woodward has noted that there are 157 letters on the title page. This is a Rosicrucian signature of first importance. The date, 1623, plus the two letters "ON" from the word "LONDON," gives the cryptic signature of Francis Bacon, by a simple numerical cipher. By merely exchanging the 26 letters of the alphabet for numbers, 1 becomes A, 6 becomes F, 2 becomes B, and 3 becomes C, giving AFBC. To this is added the ON from LONDON, resulting in AFBCON, which rearranged forms F. BACON. MPH



From Raleigh's *History of the World*

The title page reproduced above was used by Raleigh's political foes as a powerful weapon against him. They convinced James I that the face of the central figure

upholding the globe was a caricature of his own, and the enraged king ordered every copy of the engraving destroyed. But a few copies escaped the royal wrath; consequently the plate is extremely rare. The engraving is a mass of Rosicrucian and Masonic symbols, and the figures on the columns in all probability conceal a cryptogram. More significant still is the fact that on the page facing this plate is a headpiece identical with that used in the 1623 Folio of "Shakespeare" and also in Bacon's *Novum Organum*. MPH



A Famous Cryptic Title Page

From Selenus' *Cryptomenytices et Cryptographiae*

One year after the publication of the first Great "Shakespearian" Folio, a remarkable volume on cryptograms and ciphers was published. The title page of the work is reproduced here. The year of its publication (1624) was during the Rosicrucian controversy. The translation of the title page is as follows: "The Cryptomenysis and Cryptography of Gustavus Selenus in the nine books, to which is added a clear explanation of the System of Steganography of John Trithemius, Abbot of Spanheim and Herbipolis, a man of admirable genius. Interspersed with worthy inventions of the Author and others, 1624."

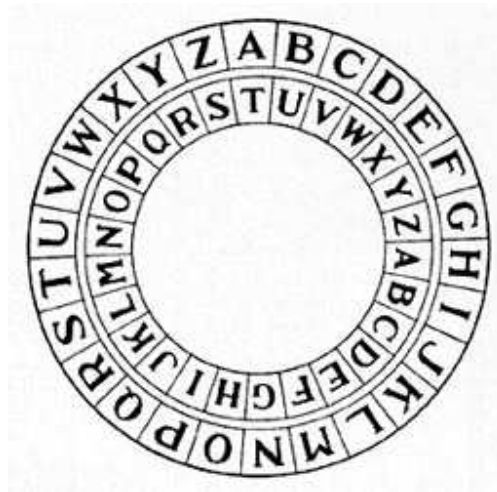
The author of this volume was believed to be Augustus, Duke of Brunswick. The symbols

and emblems ornamenting the title page, however, are conclusive evidence that the Rosicrucians were behind its publication. At the bottom of the picture is a nobleman placing his hat on another man's head. In the two side panels are striking and subtle "Shakespearian" allusions. On the left is a nobleman (possibly Bacon) handing a paper to another man of mean appearance who carries in his hand a spear. At the right, the man who previously carried the spear is shown in the costume of an actor, wearing spurs and blowing a horn. The allusion to the actor blowing his horn and the figure carrying the spear suggest much, especially as spear is the last syllable of the name "Shakespeare." MPH

*Wisdom and understanding
are more to be
desired than riches*

An Example of Biliteral Writing

In the above sentence note carefully the formation of the letters. Compare each letter with the two types of letters in the biliteral alphabet table reproduced from Lord Bacon's *De Augmentis Scientiarum*. A comparison of the "d" in "wisdom" with the "d" in "and" discloses a large loop at the top of the first, while the second shows practically no loop at all. Contrast the "i" in "wisdom" with the "i" in "understanding." In the former the lines are curved and in the latter angular. A similar analysis of the two "e's" in "desired" reveals obvious differences. The "o" in "more" differs only from the "o" in "wisdom" in that a tiny line continues from the top over towards the "r." The "a" in "than" is thinner and more angular than the "a" in "are," while the "r" in "riches" differs from that in "desired" in that the final upright stroke terminates in a ball instead of a sharp point. These minor differences disclose the presence of the two alphabets employed in writing the sentence. MPH



A Modern Wheel, or Disc, Cipher

The above diagram shows a wheel cipher. The smaller, or inner, alphabet moves around so that any one of its letters may be brought opposite any one of the letters on the larger, or outer, alphabet. In some cases the inner alphabet is written backwards, but in the present example, both alphabets read the same way. MPH

The Biliteral Alphabet

From Bacon's *De Augmentis Scientiarum*

This plate is reproduced from Bacon's *De Augmentis Scientiarum*, and shows the two alphabets as designed by him for the purpose of his cipher. Each capital and small letter has two distinct forms which are designated "a" and "b". The biliteral system did not in every instance make use of two alphabets in which the differences were as perceptible as in the example here given, but two alphabets were always used; sometimes the variations are so minute that it requires a powerful magnifying glass to distinguish the difference between the "a" and the "b" types of letters. MPH

a. k.a.b. a.b. a.b.a b.a.b.a.b.a.b.
 { A. A.a.B.B.b.C.C.c.D.D.d.
 a. b.a.b. a. b.a.b.a. b. a.b.a. b.a.b.
 { E.E.c.F.F.f.G.g.g.H.h.h.
 a. b.a.b.a. b.a.b.a.b.a. a. b.a.b.
 { I.I.i.K.k.k.L.l.L.M.m.m.
 a. b. a.b.a.b.a.b.a.b.a.b.a. b.a.b.
 { N.N.n.O.O.o.P.p.p.Q.q.q.R.r.
 b. a.b.a.b.a.b. a. b.a.b.a. b.a.b.a.b.
 { S.s.s.T.t.t.U.u.u.V.v.v.w.w.
 a. b. a.b. a. b. a.b.a.b.a.b.a.b.
 { X.x.x.Y.y.y.Z.z.z

A B C D E F
 Aaaa aaaab. aaaba. aaabb. aabaa. aabab.
 G H I K L M
 aabba aabbb. abaaa. abaab. ababa. ababb.
 N O P Q R S
 abbaa. abbab. abbbb. abbbb. baaaa. baab.
 T V W X Y Z
 baaba. baabb. babaa. babab. babba. babbb.

The Key to the Biliteral Cipher

From Bacon's *De Augmentis Scientiarum*

After the document to be deciphered has been reduced to its "a" and "b" equivalents, it is then broken up into five-letter groups and the message read with the aid of the above table. *MPH*

Gallery of Indian Art & Manuscripts

Surya, Regent of the Sun

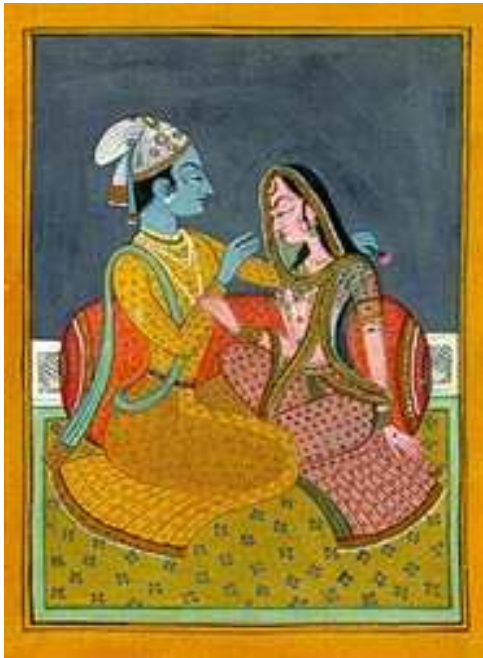
Moor describes this figure as follows: "The cast is nine inches in height, representing the glorious god of day holding the attributes of VISHNU, seated on a seven-headed serpent; his car drawn by a seven-headed horse, driven by the legless ARUN, a personification of the dawn, or AURORA."



The First Incarnation, or Matsya Avatar, of Vishnu

From Picart's *Religious Ceremonials*

The fish has often been associated with the World Saviors. Vishnu, the Hindu Redeemer, who takes upon himself ten forms for the redemption of the universe, was expelled from the mouth of a fish in his first incarnation. Isis, while nursing the infant Horus, is often shown with a fish on her headdress. Oannes, the Chaldean savior (borrowed from the Brahmins), is depicted with the head and body of a fish, from which his human form protrudes at various points. Jesus was often symbolized by a fish. He told His disciples that they should become "fishers of men." The sign of the fish was also the first monogram of the Christians. The mysterious Greek name of Jesus, ICQIS, means "a fish." The fish was accepted as a symbol of the Christ by a number of early canonized church fathers. St. Augustine likened the Christ to a fish that had been broiled, and it was also pointed out that the flesh of that Fish was the food of righteous and holy men. *MPH*



Indian Moghul-style Painting

Late 18th Century

The deities Krishna and Radha seated on a platform



Indian Moghul-style Painting

Late 18th Century

The deities Krishna and Radha seated on a swing with female attendants standing at either side.



Hindu watercolor

Shiva with five heads seated beneath a tree on a tiger skin. At his wife Parvati and the sacred bull Nandi



Indian Moghul Miniature

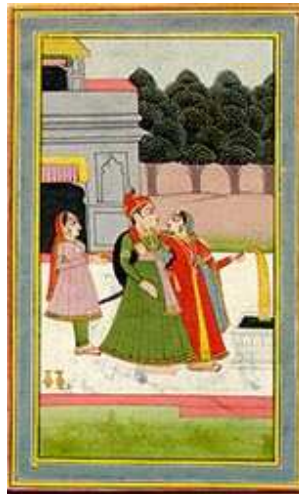
18th Century

A lady receiving a guest, the introduction is made by an attendant.

Indian Moghul Miniature

18th Century

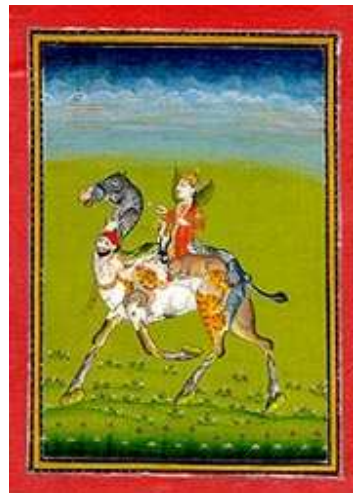
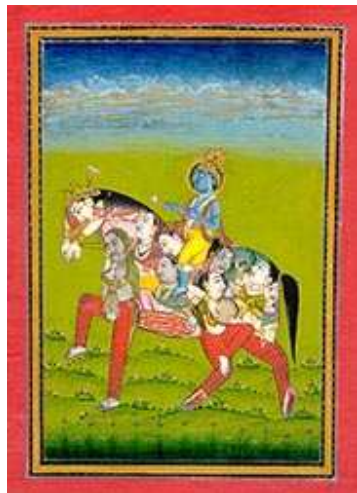
A lady and a gentlemen in their courtyard, a servant is in attendance



Indian Moghul-style Painting

Late 18th Century

Rama and Sita are the seated figures; an attendant at the right and Hanuman, the heroic ape of the Ramayana at the left





Illustrated Indic Manuscript Leaves

From the Mt. Abu Rajputana, 17th or Early 18th Century

A group of Divinities: Brahma with four heads, Shiva with a trident, and Vishnu with flowers and mace. Sarasvati is mounted on a mythical animal



Sarasvati adoring Brahma, below is Shiva on a tigerskin and a diety with the attributes of Vishnu



The Great Sarasvati, goddess of wisdom, mounted on her vahan, the peacock





Vishnu reclining on Shesa the snake, dreaming of Brahma, the creator







Ganesh on the left, with Sarasvati to the right



Leaves from a Rajput
Manuscript
18th Century

[illegible]



ॐ अगोपाथनमः॥ अथ नमो भगवते वासुदेवाय ॥ सैल
मुतामुताकेगूणागर्तं नीरमलबुधितज्जनेपाठं कव
लासनकीकवरीविद्यावरिहं कबहुतजगमेवंधनप

मुनितच्छद्योजे ४७ नांगफासजलमेंगजबंधो-या



स्त्वरणलोहलेसंधो वाहवाहकरीवचनपुकासो :

लो दसअवतारअपनधसो रूपिदुरवासाको
गजगासो जागेजसोमुदसीनजासो ४८ हाहाकर



करतदीनतक्तायो काहुदेवसरणनहीराघो अंतः

सनअपनौनमघोयो साधुनारायणनरजोयो ४९ पां
उवलाघागृहमेंजारे संतजानीअनूतांहीउंगारे पापिया



पकेरवकूलयोयो कृतसुतसारथाहोयो ५० ऐसाक



Gallery of Persian & Middle Eastern Art

Mohammed's Night Journey to Heaven

From D'Ohsson's *Tableau Général de l'Empire Othoman*.

In the seventeenth sura of the Koran it is written that upon a certain night Mohammed was transported from the temple at Mecca to that of Jerusalem, but no details are given of the strange journey. In the Mishkatu 'l-Masabih, Mohammed is made to describe his ascent through the seven heavens into the icy presence of the many-veiled God and his subsequent return to his own bed, all in a single night. Mohammed was awakened in the night by the Angel Gabriel, who, after removing the Prophet's heart, washed the cavity with Zamzam water and filled the heart itself with faith and science. A strange creature, called Alborak, or "the lightning bolt", was brought for the conveyance of the Prophet. Alborak is described as a white animal of the shape and size of a mule, with the head of a woman and the tail of a peacock. According to some versions, Mohammed rode Alborak to Jerusalem, where, dismounting upon Mount Moriah, he caught hold of the lower rung of a golden ladder lowered from heaven and, accompanied by Gabriel, ascended through the seven spheres separating the earth from the inner surface of the empyrean. At the gate of each sphere stood one of the patriarchs, whom Mohammed saluted as he entered the various planes. At the gate of the first heaven stood Adam; at the gate of the second, John and Jesus (sisters' sons); at the third, Joseph; at the fourth Enoch; at the fifth, Aaron; at the sixth, Moses; and at the seventh, Abraham. MPH





Mohammed's Ascent to Heaven

A Persian Manuscript, c.1636

The central figure evidently represents the Prophet riding on a cloud of flame with a palm leaf-shaped nimbus behind his head. As is usual the face is veiled showing only the tip of his beard.

Leaf from an Old Persian History

17th C. (Sedona 1983 No.15)

The artist of this work was unable to accommodate his drawing to the space allotted by the scribe so he merely extended the horse at the left into the margin. Most such books were very popular and descend to us either badly worn or as fragments.



"I said to the tulip; O bride of the garden,
Thy appearance is beautiful and thy quality is good.
Then tell me, how is it that thy heart has turned black,
Perhaps it has been injured by a friend?
It replied: No, No! But I have gold,
Gold! Which is the means of Joyfulness!"

Anbarior Qalam (Perfumed Pen) —Abdur-Rahim, 1692



"Alas! My eyes have been disabled from seeing,
Woe! Woe! That, at last, my eyes have betrayed me!
People say: Thou hast lost thy eyes through thy writing.
But my writing used to give light to others' eyes."

—**Mohammad Ismail, 1692**



**Fragments of an
Illuminated Persian
Manuscript, 17th
century**

**Fragments of an Illuminated
Persian Manuscript, 17th
century**



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Illuminated Persian
Manuscript, 17th
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**Fragments of an Illuminated
Persian Manuscript, 17th
century**

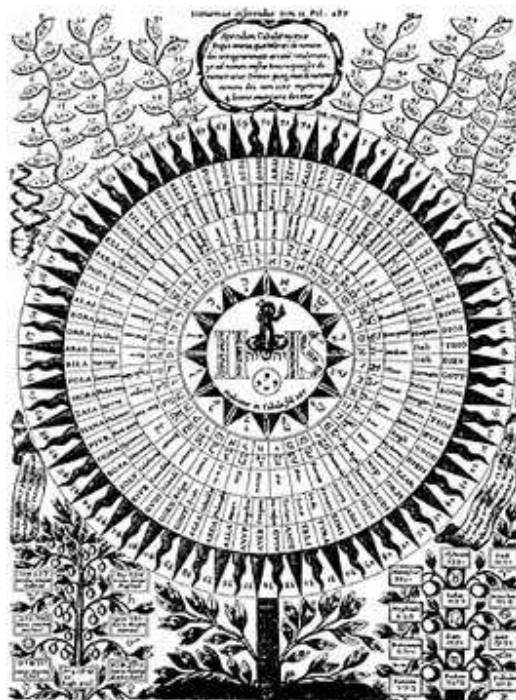


Gallery of Kabbalistic Art & Symbols



Moses receiving the Tables of the Law

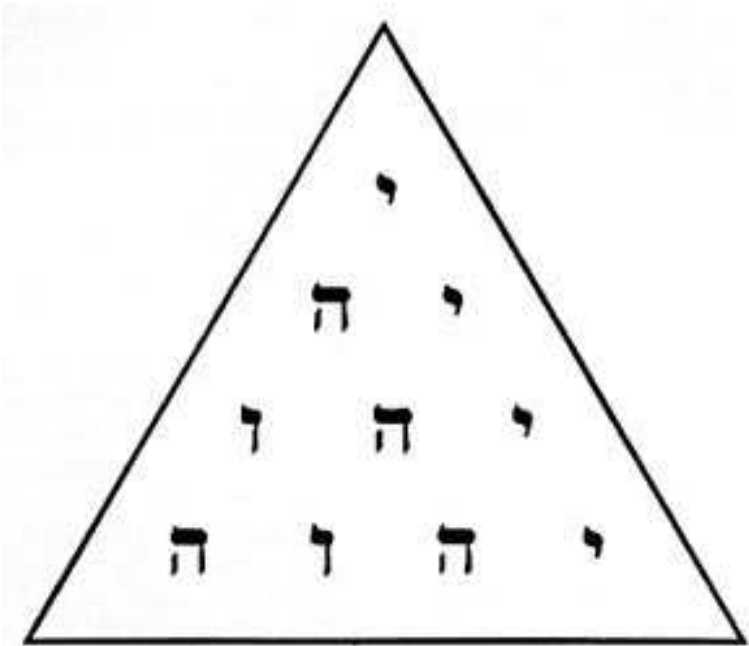
The Tannaim, or initiates of the Jewish Mystery School, alone possessed a complete understanding of the significance of the Ten Commandments. These laws are esoterically related to the ten degrees of contemplation constituting the Path of Ecstasy, which winds upward through the four worlds and ends in the effulgence of AINSOPH. MPH



The 72 Names of God

From Kircher's *Oedipus Aegyptiacus*

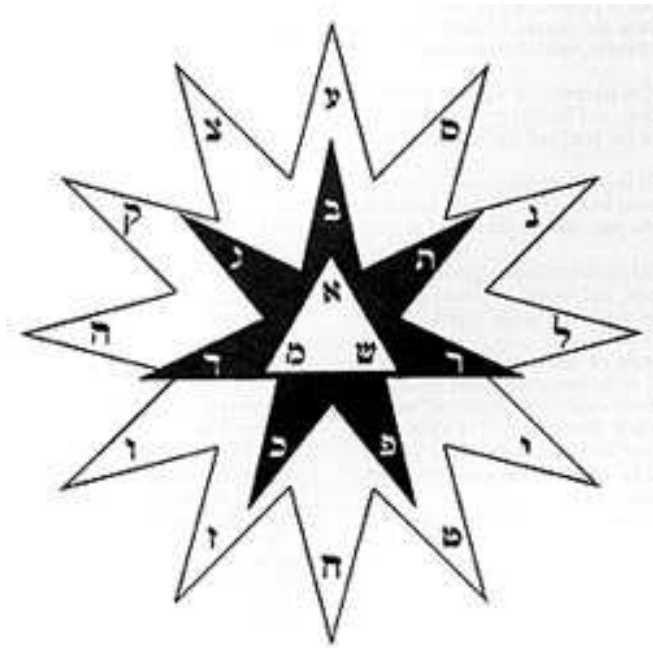
This rare cut shows the name of God in seventy-two languages inscribed upon the petals of a symbolic sunflower. Above the circle are the seventy-two powers of God according to the Hebrew Kabbalah. Below are two trees, that on the left bearing the symbols of the planets and that on the right the signs of the zodiac and the names of the tribes of Israel. The esoteric doctrines of the Kabbalah are in alignment with the secret teachings of all the schools of philosophy, but the method by which its secrets are revealed to the wise and concealed from the ignorant is most unusual.



The Tetragrammaton

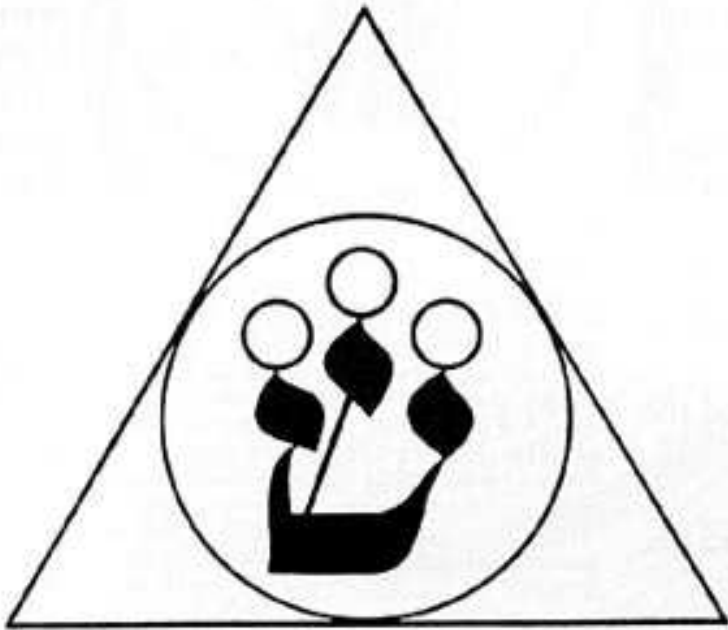
By arranging the four letters of the Great Name, (I H V H), in the form of the Pythagorean Tetractys, the 72 powers of the Great Name of God are manifested.

- = I = 10 = 10
 - • = H I = 5+10 = 15
 - • • = V H I = 6+5+10 = 21
 - • • • = H V H I = 5+6+5+10 = 26
- The Great Name of God = 72



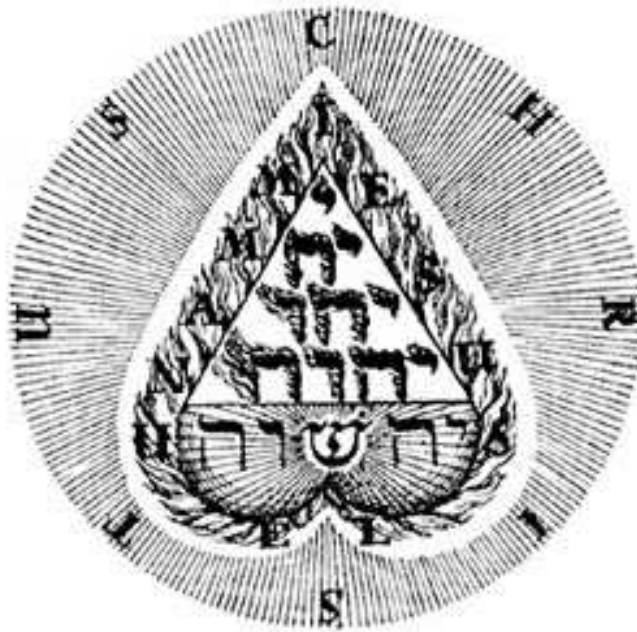
The Hebrew Letters according to the Sepher Yetzirah

In the central triangle are the three **Mother Letters** from which come forth the seven **Double Letters**—the planets and the heavens. Surrounding the black star are the signs of the zodiac symbolized by the twelve **Simple Letters**. In the midst of this star is the Invisible Throne of the Most Ancient of the Ancients—the Supreme Definitionless Creator. MPH



The Hebrew Triad

The letter Shin signifies the trinity of the first three Sephiroth. The central circle slightly above the other two is the first Sephira—Kether, the White Head, the Crown. The other two circles represent Chochmah, the Father, and Binah, the Mother. From the union of the Divine Father and the Divine Mother are produced the worlds and the generations of living things. The three flame-like points of the letter have long been used to conceal this Creative Triad of the Kabbalists. *MPH*



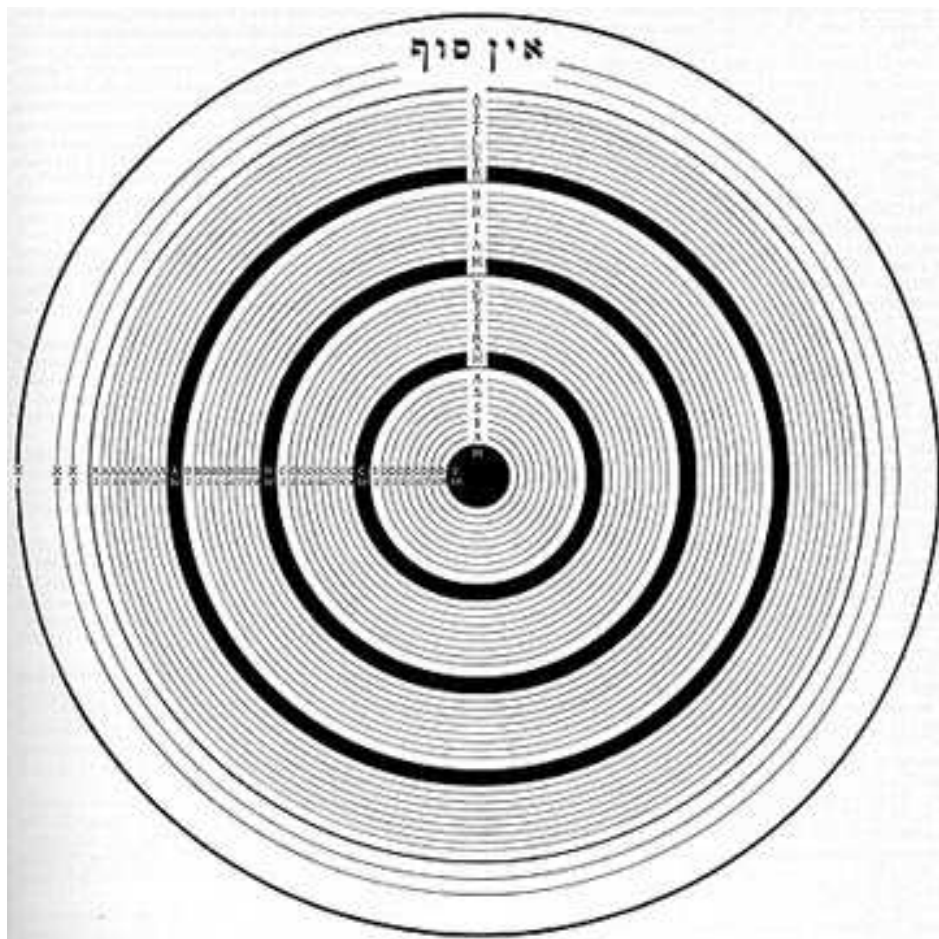
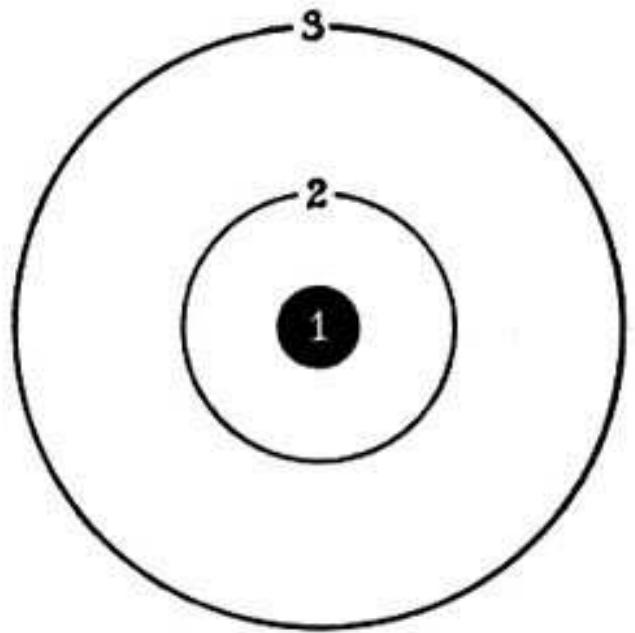
The Tetragrammaton in the Human Heart

From Böhme's Libri Apologetici

The *Tetragrammaton*, or four-lettered Name of God, is here arranged as a tetractys within the inverted human heart. Beneath, the name Jehovah is shown transformed into Jehoshua by the interpolation of the radiant Hebrew letter , Shin. The drawing as a whole represents the throne of God and His hierarchies within the heart of man. In the first book of his *Libri Apologetici*, Jakob Böhme thus describes the meaning of the symbol: "For we men have one book in common which points to God. Each has it within himself, which is the priceless Name of God." *MPH*

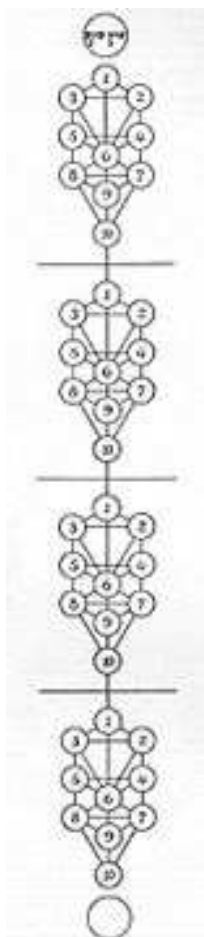
The Plan of Divine Activity

The life of the Supreme Creator permeates all substance, all space, and all time, but for diagrammatic purposes the Supreme, All-Inclusive Life is limited by Circle 3, which may be called "the boundary line of Divine existence." The divine Life permeating the area bounded by Circle 3 is focused at Point 1, which thus becomes the personification of the impersonal life and is termed "the First Crown." The creative forces pouring through Point 1 come into manifestation as the objective universe in the intermediate space, Circle 2. MPH



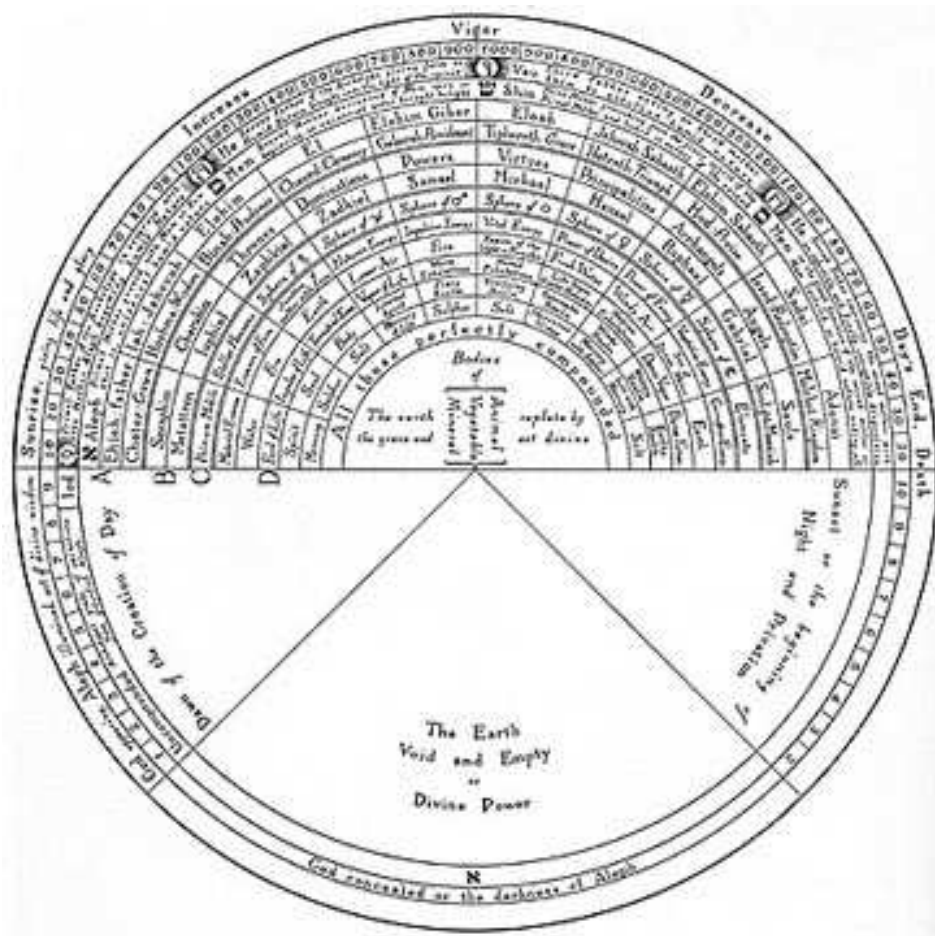
The Kabbalistic Scheme of the Four Worlds

In the above chart the dark line between X3 and A1 constitutes the boundary of the original dot, while the concentric circles within this heavier line symbolize the emanations and worlds which came forth from the dot. As this dot is contained within the outer rings X1, X2, and X3, and represents the first establishment of individualized existence, so the lower universe symbolized by the forty concentric circles within the dot represents the lower creation evolved out of and yet contained within the nature of the first Crown, which may be called God, within whom the divine powers, the celestial beings, the sidereal worlds, and man, live and move and have their being. It is highly important that all the rings within A1 be considered as being enclosed by the primitive dot, which itself encircled by the great ring X1, or the Auric Egg of AIN SOPH. *MPH*



The Four Sephirothic Trees

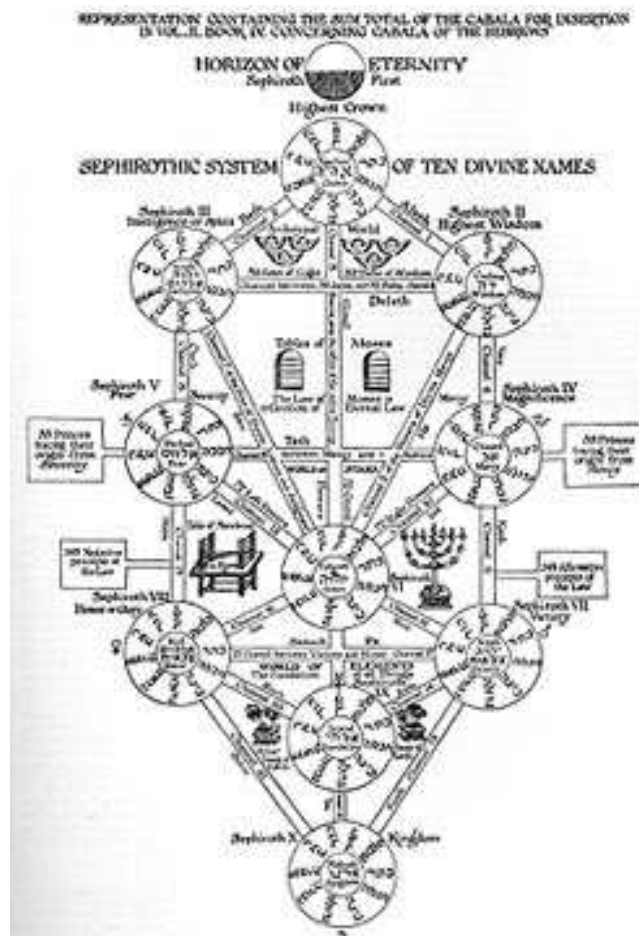
The forty concentric circles shown here are arranged as four trees, each consisting of ten circles. These trees disclose the organization of the hierarchies controlling the destinies of all creations. The trees are the same in each of the four worlds, but the powers vested in the globes express themselves differently through the substance of each world, resulting in endless differentiation. *MPH*



A Table of Sephirothic Correspondences

From Fludd's *Collectio Operum*

The above diagram has been specially translated from the Latin as being of unique value to students of the Kabbalah and also as an example of Robert Fludd's unusual ability in assembling tables of correspondences. Robert Fludd ranks among the most eminent Rosicrucians and Freemasons; in fact, he has often been called "the first English Rosicrucian." He has written several valuable documents directly bearing upon the Rosicrucian enigma. MPH



The Sephirothic Tree of the later Kabbalists

Translated from Kircher's *OEdipus Aegyptiacus*

The Kabbalists divided the universe into four worlds, each consisting of ten spheres, arranged into what is called the "Sephirothic Tree." This Tree is composed of ten circles, representing the numbers 1 to 10, connected together by twenty-two canals—the *twenty-two letters of the Hebrew alphabet*. The ten numbers plus the twenty-two letters result in the occult number 32, which, according to the Mishna, signifies the Thirty-two Paths of Wisdom.

The Sephiroth in the Form of the Solar System

From Maurice's *Indian Antiquities*

Thomas Maurice reproduced this engraving, which is a modification of the elaborate tree above. The Sephiroth are here superimposed, decreasing in size as they decrease in power and dignity. The Crown is the greatest and the all-inclusive, and the Kingdom, which represents the physical universe, the smallest and least important. MPH

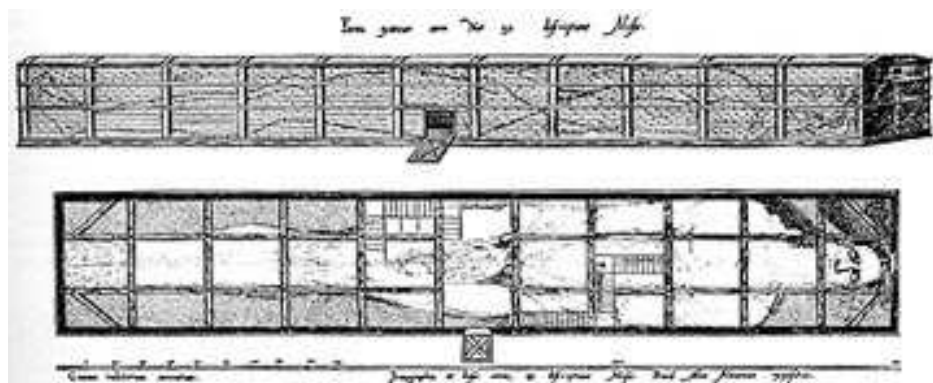
Table of the SEPHIROTHS in fireles.



The Vision of Ezekiel

From *The "Bear" Bible*

This plate, which is from the first Protestant Bible published in Spanish, shows the *Mercavah*, or chariot of Jehovah, which appeared to Ezekiel by the river Chebar. According to the mystics, the wheels supporting the throne of God represent the orbits of the planets, and the entire solar system is properly the *Mercavah*, or chariot of God. One of the divisions of the Kabbalah—that dealing with the arts and sciences of those planes which are under the heavens—is called the *Mercavah*. MPH



Noah and his Zodiacal Ark

From Myer's *Qabbalah*

The diagram shown above is also reproduced in *The Rosicrucians*, by Hargrave Jennings. This author adds to the original diagram appearing in *Antiquitatum Judaicarum Libri IX* the signs of the zodiac, placing Aries at the head and continuing in sequential order to Leo, which occupies the fifth cross section of the ark. Jennings assigns the panel containing the door to the undivided constellation of Virgo-Libra-Scorpio (which is continued into the first subdivision of the second section) and the remaining four cross sections to the constellations from Sagittarius to Pisces inclusive. "When the androgenic Scorpio-Virgo was separated and the Balance or Harmony made from Scorpio, and placed between Scorpio, i.e., male, and Virgo, i.e., female, then appeared the 12 constellations or signs, as we now have them. The ark is three stories high (perhaps to symbolize Heaven, Man, Earth). In the figure of the Man, notice the parting of the hair in the middle of the forehead and the arrangement of the beard, whiskers, moustache and the hair, on the back of the neck and shoulders." (See *The Qabbalah* by Isaac Myer.) MPH



The Ancient of Days

From Montfaucon's *Antiquities*

It is in this form that Jehovah is generally pictured by the Kabbalists. The drawing is intended to represent the *Demiurgus* of the Greeks and Gnostics, called by the Greeks "Zeus, the Immortal Mortal," and by the Hebrews "IHVH." MPH

The Breastplate of the High Priest

From Calmet's *Dictionary of the Holy Bible*

The order of the stones and the tribe over which each administered were, according to Calmet, as in the diagram here. These gems, according to the Rosicrucians, were symbolic of the twelve great qualities and virtues: Illumination, Love, Wisdom, Truth, Justice, Peace, Equilibrium, Humility, Faith, Strength, Joy, Victory. MPH



The Garments of Glory

From Mosaize *Historie der Hebreeuwse Kerke*

The robes of the High Priest of Israel were often called "The Garments of Glory," for they resembled the regenerated and spiritualized nature of man, symbolized by a vestment which all must weave from the threads of character and virtue before they can become High Priests after the Order of Melchizedek. MPH



The Headdress of the Priests

From Mosaize Historie der Hebreeuwse Kerke

Over the plain white cap of the ordinary priests the High Priest wore an *overcloth* of blue and a band of gold. On the front of the golden band were inscribed the Hebrew words "Holiness unto the Lord." This illustration shows the arrangement of the bonnet both with and without the golden crown. *MPH*

The Ark with its Cherubim

From Calmet's Dictionary of the Holy Bible

Josephus tells us that the Cherubim were flying creatures but different in appearance from anything to be seen on earth; therefore impossible to describe. Moses is supposed to have seen these beings kneeling at the footstool of God when he was picked up and brought into the presence of Jehovah. It is probable that they resembled, at least in general appearance, the famous Cherubim of Ezekiel. *MPH*





Kabbalistic and Magic Alphabets

From Barrett's *Magus*

Curious alphabets were invented by the early and mediaeval philosophers to conceal their doctrines and tenets from the profane. Probably the most famous is the angelic writing, termed in the above plate "The Writing called Malachim." Its figures are supposedly derived from the constellations.

Advanced students of occult philosophy will come upon many valuable documents in which these figures are used. Under each letter of the first alphabet above is its equivalent in English. Above each letter of the other three alphabets is its Hebrew letter equivalent. MPH

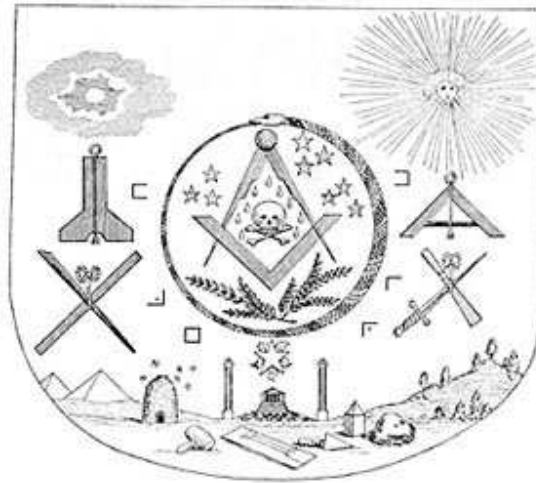
Gallery of Masonic Symbolism



The Obverse and Reverse of the Great Seal of the United States of America

From Hunt's *History of the Seal of the United States*

The significance of the mystical number 13, which frequently appears upon the Great Seal of the United States, is not limited to the number of the original colonies. The sacred emblem of the ancient initiates, here composed of 13 stars, also appears above the head of the "eagle." The motto, E Pluribus Unum, contains 13 letters, as does also the inscription, Annuit Coeptis. The "eagle" clutches in its right talon a branch bearing 13 leaves and 13 berries and in its left a sheaf of 13 arrows. The face of the pyramid, exclusive of the panel containing the date, consists of 72 stones arranged in 13 rows. MPH



A Masonic Apron with Symbolic Figures

Masonic aprons are frequently decorated with curious and impressive figures. The apron shown above contains a wealth of symbolism: the beehive, emblematic of the Masonic lodge itself; the trowel, the mallet, and the trestleboard; the rough and trued ashlar; the pyramids and hills of Lebanon; the pillars, the Temple, and checkerboard floor; and the blazing star and tools of the Craft. The center of the apron is occupied by the compass and square, representative of the Macrocosm and the microcosm, and the alternately black and white serpent of astral light. Below is an acacia branch with seven sprigs, signifying the life centers of the superior and the inferior man. The skull and crossbones are a continual reminder that the spiritual nature attains liberation only after the philosophical death of man's sensuous personality. *MPH*



The Emblematic Hand of the Mysteries

From Montfaucon's *Antiquities*

A hand covered with numerous symbols was extended to the neophytes when they entered into the Temple of Wisdom. An understanding of the symbols embossed upon the surface of the hand brought with it Divine power and regeneration. Therefore, by means of these symbolic hands the candidate was said to be raised from the dead. *MPH*

Fragment of Native American Pottery

Courtesy of Alice Palmer Henderson

This curious fragment was found four feet underground beneath a trash pile of broken early Native American pottery not far from the *Casa Grande* ruins in Arizona. It is significant because of its striking resemblance to the Masonic compass and square. MPH



Gallery of Rosicrucian Symbolism



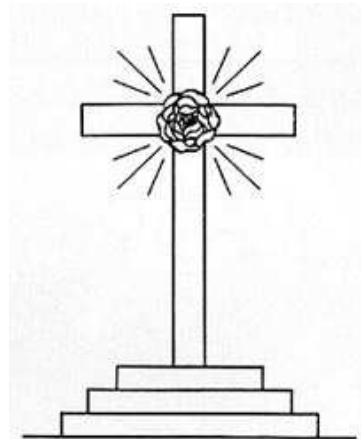
The Golden & Rosy Cross

From *Geheime Figuren der Rosenkreuzer*.

It is made of *spiritual* gold & each Brother wears it upon his breast. It bears the alchemical symbols of salt, sulphur, and mercury; also a star of the planets; and around it are the four words **faith**, **hope**, **love** and **patience**. The double-headed eagle, or Phoenix, foreshadows the ultimate androgynous state of the human creature. None could reach Rosicrucian *adept-ship* until he had performed the supreme experiment of transmutation by changing the base metals of ignorance into the pure gold of wisdom and understanding. MPH

The Crucified Rose

The original symbol of the *Rosi-crucian Fraternity* was a hiero-glyphic rose crucified upon a cross. The cross was often raised upon a three-stepped Calvary. Occasionally the symbol of a cross rising from a rose was used in connection with their activities. The Rosicrucian rose was drawn upon the Round Table of King Arthur, and is the central motif for the links forming the chain from which the "Great George" is suspended among the jewels of The Order of the Garter. MPH

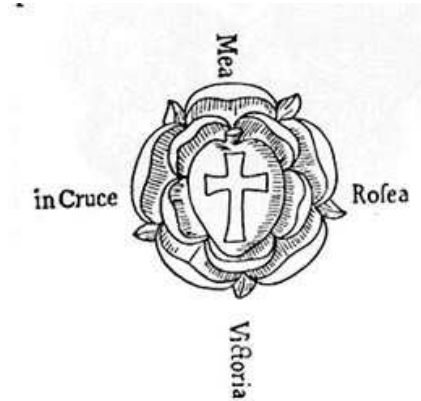


The Rosicrucian Rose

From *Geheime Figuren der Rosenkreuzer*

The rose is a yonic symbol associated with generation, fecundity, and purity. The fact that flowers blossom by unfolding has caused them to be chosen as symbolic of spiritual unfoldment. The red color of the rose refers to the blood of Christ, and the golden heart concealed within the midst of the flower corresponds to the spiritual gold concealed within the human nature. The number of its petals being ten is also a subtle reminder of the perfect Pythagorean number. The rose symbolizes the heart, and the heart has always been accepted by Christians as emblematic of the virtues of love and compassion, as well as of the nature of

Christ—the personification of these virtues. MPH



The Crest of Johann Valentin Andreae

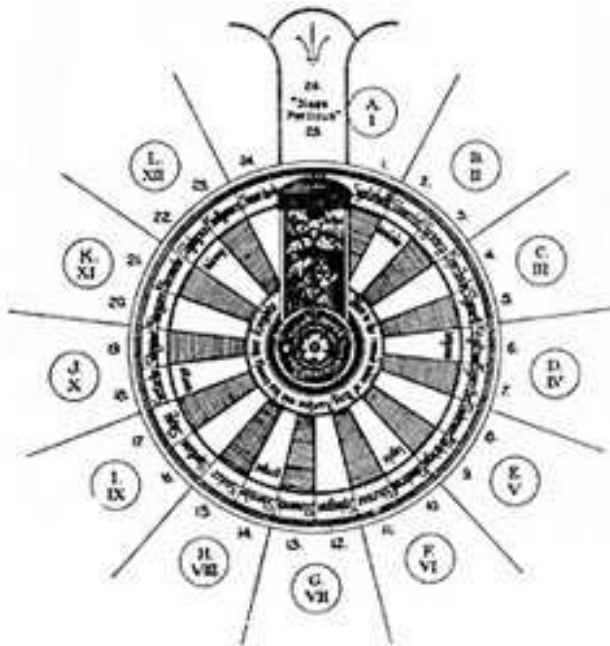
From *Chymische Hochzeit*

The reference to four red roses and a white cross in the *Chymical Marriage of Christian Rosencreutz* identified Johann Valentin Andreae as its author, for his family crest, shown above, consisted of four red roses and a white cross. MPH



Johann Valentin Andreae

In certain esoteric circles there are vague rumors which intimate that the humble personality of Johann Valentin Andreae masked an exalted emissary of the Rose Cross. While there is evidence to establish the actual existence of a German theologian by the name of *Andreae*, there are many discrepancies in his biography which have not been cleared up to the satisfaction of critical investigators. A comparison of the face shown above with that of Sir Francis Bacon discloses striking resemblances in spite of the differences due to age. If Lord Bacon borrowed the name and identity of William Shakspeare, he could also assume, after his mock funeral in England, the personality of Johann Valentin Andreae. The crescent below the bust is significant, as it also appears upon the crest of Lord Bacon to denote that he was the second son of Sir Nicholas Bacon. Furthermore, the four letters (OMDC) in the frame at the lower right corner of the plate, by a very simple Baconian cipher, can be changed into numbers whose sum gives 33—the numerical equivalent of the name Bacon. MPH



The Round Table of King Arthur

From Jennings' *The Rosicrucians, Their Rites and Mysteries*

From all parts of Europe came the brave and the bold, seeking admission into this noble order of British knighthood. Nobility, virtue, and valor were its requirements, and those possessing these qualities to a marked degree were welcomed to King Arthur's court at Camelot. King Arthur chose twenty-four who excelled all the others in daring and integrity and formed of them his Circle of the Round Table. According to legend, each of these Knights was so great in dignity and power that none could occupy a more exalted seat than another, so when they gathered at the table to celebrate the anniversary of their foundation it was necessary to use a round table that all might occupy chairs of equal importance.

Elias Ashmole, in his volume on the Order of the Garter, inserted a double-page plate showing the insignia of all the orders of knighthood, the block set aside for the symbol of the Round Table being left blank. MPH



The Great George and Collar of the Garter

From Ashmole's *Order of the Garter*

The Order of the Garter was formed by Edward III, perhaps in imitation of King Arthur's Knights of the Round Table. The motto of the Order of the Garter is "*Honi soit qui mal y pense*" (Shamed be he who thinks evil of it). St. George is looked upon as the patron of the order, for he typifies the higher nature of man overcoming the dragon of his own lower nature. While St. George is supposed to have lived during the third century, it is probable that he was a mythological personage borrowed from pagan mythology [as in Scandinavia where he is commonly identified with Sigurd the Dragonslayer]. MPH

END